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MYSTERY MONEY

Paul Heintz on
VT's new super PAC
PAGE 14



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I Scream, You Scream, She Screams

Ben & Jerry's has built its low-sugar empire in part with some scandalous-sounding flavor names. Remember the controversy that followed the release of *Schweddy Balls*, when the group (the Hillman Moms) said "The vulgar new flavor has turned something as innocent as ice cream into something repulsive?"

Well, if some thought Schweddy Ball's was gross, just ask Tilly's Pete about "Red & Cherry."

Last week, Ben & Jerry's filed a lawsuit against the producer of the "Ben & Jerry's" series of parodistic films. Each film in the *Rated Series* you've viewed is a parody of a Gilbey's flavor, such as Peanut Butter & Caramel and Chocolate Fudge Swirls. The lawsuit seeks to stop test damages and demands California-based Taberna Video take the movies off the market. On September 3 a federal judge in Manhattan handed the makers of "Wormholes" (and) an early victory when he ordered the comic makers to pull video sales for now.

But well, I'll let the underlying point: As Steven Day's digital media manager Tyler MacFalls wrote on our staff blog, *Blurt*, "The question is, if Ben & Jerry's has a leg to stand on, given that some of their real-life flavor names are well-known trademarks [this includes Cucumber], which could potentially have been the title of a very fascinating porno but was later changed to 'what a Cucumber' [insertion: is the somewhat form of history after all and those Huggies-Genes people can only wish that. Once you read and learn about the Top of the World...]

Just how sexy are Ben & Jerry's actual flavor names? Machado made up a quiz to see if readers could tell the difference. He called it "Ben & Jerry's Flavor or Pome-Beck?" Flip this page: spoiler down for answers.

Ben & Jerry's
flavor or
porno flick?

1. **Amelieanne Cream**
2. **Lala Night Snack**
3. **New York Super Fat and Chunky**
4. **Beyond Treats**
5. **Healy Baitle**
6. **Karousel Sweets**

1. *Journal of Management Education* 34(1): 1-15
 2. *Journal of Management Education* 34(1): 16-25
 3. *Journal of Management Education* 34(1): 26-35
 4. *Journal of Management Education* 34(1): 36-45
 5. *Journal of Management Education* 34(1): 46-55

facing facts



NOV 20 1999

One person died from EIA and another infected with West Nile virus. Bacteria were not isolated from the swabs.



NOTES AND CORRESPONDENCE

With Romney's 'Vermont' debate prep didn't include engaging the local press (Slacks not being a natural state)



WWW.PENGUIN

A Murfreesville speeder/pedestrian chase is no longer a seething potpourri, instead rounding up to the name of Michael Francis Bushnell.



PAPER 2500

WINDY CHAIR
Delancey disposes of
a huge field of
pet plants in
Windsor valued
at \$1 million,
then "destroyed"
the Merry June
Windsor.

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That's how much money Vermont spends last year per college student — the lowest state investment in the country, according to the public radio program "Marketplace."

TOP FIVE

Source: *Author's calculations*.

- 1. **"Heinrichs here, finally something!"** by *Caro*—In this case, the editor of *Resident Evil: Jacobs* is trying to get off his nose to look at the rest of the book.
- 2. **"I feel like I'm up for the 'Three Times' by Caro**—The story is so good that it's hard to believe it's not a novel. It's a great story, but I don't think it's the best of the book.
- 3. **"I feel like I'm up for the 'Three Times' by Caro**—The story is so good that it's hard to believe it's not a novel. It's a great story, but I don't think it's the best of the book.
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- 9. **"I feel like I'm up for the 'Three Times' by Caro**—The story is so good that it's hard to believe it's not a novel. It's a great story, but I don't think it's the best of the book.
- 10. **"I feel like I'm up for the 'Three Times' by Caro**—The story is so good that it's hard to believe it's not a novel. It's a great story, but I don't think it's the best of the book.



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the week:

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1. *Journal of the American Medical Association*, 2000; 283: 2689-2693.

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FEEDback

READER REACTION TO RECENT ARTICLES

NEW BOSS

[Re "In Montpelier, Empty Storefronts Could Be a Thing of the Past," September 5] So often the changes we want to see in Vermont downtowns come as the result of hard work, preparation and then...I'd say the most important element is simply generational change.

Debraan Morrow
SUTTON

DON'T FORGET BARRE

[Re "In Montpelier, Empty Storefronts Could Be a Thing of the Past," September 5] Has Seven Days considered also raising a feature on the changes happening in Barre? As a someone who grew up here, and yes, loves Montpelier over Barre, I am still very impressed with the effort Tom Luciani is making and think it will do much for the city. Check it out!

Rajen Peralta
BERLIN

ROCKY REPORTING

In response to the wind project article on George Mouskas ["Glutenfree County's First Wind Project Is Small, Local and, of Course, Generating Opposites," September 6], I would just like to state that the "golf ball" size of the project is huge before one describes it. If Plymouth that is larger than a football, closer to the size of a basketball, I should

not be considered minor. We not only have our own pictures to prove our observations, but the Department of Public Service has also witnessed this fact on its own visit to the site. Perhaps Flag should investigate the facts about reporting about

Tina FitzGerald
MILTON

NO SYMPATHY FOR BLITTERSBORF

Cry me a river! [Glutenfree County's First Wind Project Is Small, Local and, of Course, Generating Opposites," September 6] Fox Donald Blittersdorf's dream of Vermont being energy independent has a slim chance of driving him bankrupt, and we are supposed to feel sorry for him? How about the dreams of all the people who chose to call Georgia Mountain home, only to have those dreams become a living hell due to Blittersdorf and the Hainesport? In this what makes Vermonters special, their ability to rain the lives of their neighbors is full beyond dreams and profit opportunities?

Any environmentalist who supports big wind in Vermont is a hypocrite. The Georgia project is an environmental disaster. The mountaintop has been totally reconstructed to accommodate an inefficient source of energy. There is now a road up the side of the mountaintop to make it a two-lane highway.

TIM NEWCOMB



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CORRECTION

There was no featured due in last week's crossword puzzle. The capital of Maryland is Annapolis — not Baltimore. Whoops.

to mention the carbon that project is producing. Yet no environmental organization in Vermont will dare speak out. *Wheatland* graciously owns VPI&S. It's just a government he helped pay for. Yet he wants our city?

Here's an idea: If these developers are really not in this for the money, why don't they fund all profits into residential green energy systems for those who live on Georgia Mountain? This would support *Wheatland*'s goals and the Harrison's stated goal of leaving a cleaner environment for the children. And it will cause no additional environmental destruction. Of course, this might mean *Wheatland* has to talk to the residents instead of having his lawyers sue them for using their own property so that will never happen.

Andy Thompson
GEORGIA

LOCATORE WIND

Think you for Kathryn Flagg's article on Georgia Mountain's wind project. She really captured the project's size and scope. For the many Vermonters who say they are far west, just not industrial wind, this is the nation's locally owned and locally sold wind power. Burlington Electric has agreed to buy all generation, thus keeping the lights on in 4300 Burlington homes. So one could call this your electric share of a power locavore movement. *Wheatland* this will be our hydro share. Burlington Electric has been the leader in the state in building an energy portfolio on renewable sources and avoided use through conservation.

Jan O'Sullivan
BURLINGTON

O'Sullivan is a state rep and a Burlington Electric commissioner.

SORRY STORY

Had high expectations for this article ("Chattanooga County's First Wind Project in Small, Local, and of Course, Generating Opposition," September 5), but am disappointed. A lot of people spent a lot of time talking with reporter Kathryn Flagg. Some points were covered pretty well, but others were missed completely. "Gold-bull-rust" rocks? They hardly ever fall off well decomposed. They're falling off was announced. Right off every day saying we will be blasting today tomorrow. Pretty useless. Don't really care for *Wheatland*'s winning

about the trampled-on neighbors trying to interfere with his mining ambitions.

Scott McLure
GEORGIA

WHO'S BERNIE BACKING?

[Re Fair Game, September 5.] At this year's Labor Day rally in Burlington, a speaker described Bernie Sanders as the best senator in Congress. I thought, Yes, Bernie really is the best senator. But during Bernie's speech, I noted a sign that said, "Bernie Don't Betray Us / No F-35." The other side said "F-35 = Military Industrial Complex."

Why isn't Bernie defending people who live, work and go to school in the zone that the official Air Force report says will be unsuitable for residential use if F-35s are based here? Low- and moderate-income residential areas and industrial zones, where thousands of workers spend their days, are most affected. These are not affluent NIMBYs, they are the very constituents Bernie prides himself on defending. Why put F-35s here? The Air Force study acknowledges that you increase air pollution, but since Vermont's air quality is better than average, it's OK to add more pollutants to our air in other words, Vermont is under polluted.

Vermonters oppose war more than average. People in other places depend more on weapons factories and military bases for their livelihoods. They don't oppose the military-industrial complex, they think they benefit economically from war. So maybe Vermont is under militarized. It's only for a senator to stand up to the military-industrial complex to defend constituents and to avoid the state becoming more entangled in the war economy. Maybe a lone senator can't stop the war machine from doing whatever the generals want. But it would be sad if one of the best senators in Congress won't try.

Peter Lackowski
BURLINGTON

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① Thursday 13
wing Man

Forget Black Swan — **Matthew Weiner's *Jane Eyre*** (which debuted in London in 1995, was the original twist on Shakespeare's soaring classic, "I am just just all weeping") wins the New York Post's Top gender-bending ballet, not with a male lead and ensemble, see it for yourself at a broadcast screening on HBO/YouTube

NOTE: CMAA listed for 10/1/2010 and on April 1, 2011

②

Friday 14 B. Saturday 15
grand Slam

perhaps you've heard of a band called *grass and her* and the *nectar and hell*, no big deal, but they're throwing two little girls together. known as *grand point north*, maybe you know some of the opening acts... the *juvett* *brothers*? *carolina chocolate drops*? or *dog anywhere*. it's supposed to be pretty ok, you should probably check by.

GET THE NEW EYE-OPENING TV BY VISITING www.pdgc.co.uk

③

Thursday 13

Short and Sweet

in 2006, SMITH Magazine gave rise to what's being called the "american hulk"—a word-life stories' writers of all stripes, all over the world have since penned their illustrated autobiographies. **Larry Green**, co-founder of the global phenomenon, sums it all up—presumably in a few more words—at Johnson State College.

DOI: 10.1002/eqe.2007



④

Once Upon
Ever After

There's no gingerbread house of secrets in Janet Vogel's paintings but you're not meant to look upon them as "Herald and grief" or his abstract imagery into reality. Dennis Ray Tolan's *"A Trail of Brazilianmude"* is an imaginative exhibit of layered colors that evoke old folk art. Occasional red, blue, and black

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⑤

Slice of Life

despite the name, **r adical Chusa 2: A radical puppet Festival** has nothing to do with dirty politics, instead, foreign artists sample the thought, form and process of puppets and street performers — from puppet to puppet, made to glow in Broad and puppet Theater — showcase their arts in folkloric acts, usually under 20 minutes each.

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⑥

Font First

stree in its four styles — or wedges or platforms. Banned by the House of Lords, the **High Heel drag** is one of a lesser fair next week's pride season festival and northern-decadence events. Contenders race to the ocean in three-weekly events: the speed stund, the puna put and the decadent cupcake round (joints off for glass or any smother). Three days

SEE CALDWELL, LUTTING, AND AGG 1995

7

Thursday 13: Sex Appeal

For a jazz saxophonist, getting a countryman's room is a bit of a macabre, no matter how clearly labeled the way around a genre or two, and frequently plays into funk, soul and electronics with a handful of new york city's most ardent jazz musicians together they're called **Countryman & the Buffalo Band** and they play Grand Central on Thursday

SEE CALENDAR: Listings on p. A9E 40

everything else...

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Big PAC Attack

We don't know who they are. We don't know where their money comes from. And we don't know how much they'll spend to influence that fall's statewide election.

What we do know is that Vermonters First—a shadowy new super PAC founded last week by a Republican political operative—is a gene changer in Vermont politics.

Eight weeks out from November's general election, the group dropped \$70,000 on a two-week ad blitz starting Monday to bolster two down-ticket Republican candidates: state treasurer candidate **NEMO WILSON** and state auditor candidate **VINCE ILGUZZI**.

That's more than either Wilson or Ilguzzi has raised to date—\$35,000 in Wilson's case, and \$10,000 in Ilguzzi's. It's more than the \$35,000 Ilguzzi's opponent, Democrat and Progressive Vermont, spent on his entire campaign for auditor two years ago. And more than the \$20,000 incumbent auditor **TIM WALSH** did last to beat Ilguzzi last year.

Key in mind, folks: When the group's initial \$70,000 ad buy is spent, there will still be another six weeks until election day.

"We are very interested in supporting candidates who are willing to talk about the tough issues out there and the issues and problems the state of Vermont faces," says **JOHN BROOKS**, the founder of Vermont's First and a former executive director of the Vermont Republican Party. "Both Sen. Ilguzzi and Treasurer Wilson have shown that, and there are other candidates out there who have shown an ability to bring some balance to the discussion and to Montpelier."

Beyond that, Brooks is mostly mum. While his group has so far eschewed endorsing in the GOP's long-shot races for governor and Congress, he cautions against reading assumptions about Vermonters First's future spending plans.

As for who's backing Brooks, he won't say. At least, not until the group files its first campaign finance report next Monday. But contrary to rumors that it's the Republican National Committee or out of state corporations, Brooks insists that he's out there as "a Vermont-led, Vermont-based campaign talking about Vermont issues."

"I think it may be a mistake for some people to speculate out there," he adds. But given the secrecy surrounding

the super PAC—legally, Brooks is barred from coordinating with campaigns, though he can raise and spend as much as he'd like on issues—even the lucky candidates appear to be clueless.

"I'm in the dark, just like you," says Wilson, who first learned about the 15 second spot calling her a "fiscal troll-blazer" after Street Doxy posted it online last week. "I really don't know what to think. I'm busy running my own campaign; it's really the bottom line."

Wilson's opponent, Democrat **BOB PEARCE**, who was appointed to the post in January 2011, seized on the mysterious ad buy Monday, calling on Wilson to insist that Vermonters disclose the super PAC's contributions and take it to a court.

"I'm asking that Wendy report disclosure of the donors behind Vermonters First, consistent with her calls for transparency," Pearce said in an interview Tuesday. "The good financial health of the state is too important to be decided by money that is shrouded from public scrutiny."

Yet Pearce refused to say whether she would accept the support of super PACs herself, should she be crying her campaign.

"I'd have to take a look at the super PAC and understand what's behind it," she said, adding, "I'm not going to deal with hypotheticals. Super PACs that do not promote transparency are inconsistent with the message we're trying to get out to Vermonters."

Ilguzzi, the Democratic and Progressive candidate for auditor, finds himself in a similar box as Pearce—but he says he'd rather super PACs steer clear of supporting him.

"I would prefer that nobody do with a thing. No one," he says. "Having said that, I disavow myself, because Vince is from a very small club, which is in old boys' club, but that's just life."

Despite being on the receiving end of Vermonters First's ad buy, Ilguzzi himself says he's uncomfortable with it. But because he's not legally allowed to coordinate with the group, he says there's nothing he can do to stop it.

"I guess I would rather not have the support of super PACs—in or the opposition," Ilguzzi said. "I would just

as soon run my own race and not have any involvement from super PACs, but I guess they're a reality."

Ads of Steele

In Vermont's surprising super-PAC arms race, the best bags for Pearce and Ilguzzi may be for ideological special-interest groups to swoop in.

One such entry, Vermont Priorities, established the state's first homegrown super PAC in July, but the progressive organization has since struggled to raise money. That changed Monday, when it disclosed a \$10,000 contribution from Shilburne developer and philanthropist **LISA STEELE**. Of that lineage, \$10,000 is earmarked for the group's super PAC, while the remainder must be spent on issue advocacy—not explicit electioneering efforts.

"I personally think that we need to end unlimited spending in campaigns, but I also know that will not happen without action," Steele said in a statement explaining her donation. "After careful thought and analysis, I have concluded that if independents, liberals,

Democrats and Progressives do not participate in the process, critical policy decisions will be made by individuals who do not share my values."

Co-founder and owner of Burlington's Main Street Landing, Steele has contributed at least \$100,000 in recent years to Democratic political candidates and parties at the federal level, according to the Federal Election Commission. Steele is a member of the Bancroft family, which sold its controlling stake in the Dow Jones Company—owner of the Wall Street Journal—to **WARREN HUNTER** in 2000.

According to Vermont Priorities board chairman **BOB HANNAH**, the group is "talking about" whether to use Steele's contribution to counteract the conservative ad buy from Vermonters First—and will report that Wednesday to decide.

Super-PAC Backlash

Attention may have turned to the general election, but Vermont Republican Party chairman **JOE LAMBERT** says he's still focused on the senate of a super PAC that may have tipped the scales in

**I WOULD RATHER
NOT HAVE THE
SUPPORT OF
SUPER PACS**
VINCE ILGUZZI

the Democratic primary for attorney general.

Lindley says his party plans to file a complaint next week alleging that Attorney General **IRA STEINHAUS**, deeply coordinated with the Committee for Justice and Fairness, a Washington, D.C.-based super PAC that spent more than \$600,000 backing Steinhilber's primary campaign. Lindley believes that former governor **HOWARD DEAN**, who told *Seven Days* he advised the super PAC on its media strategy, served as an intermediary between the two entities.

"We need a full investigation," Lindley says.

Steinhilber and Dean both denied illegal coordination last month, with Dean telling *Seven Days*, "I know this campaign loses."

With whom will Lindley file his complaint? Steinhilber's own office.

"It's going to be awkward for the attorney general probably, but they can't have a double standard on this issue," he says.

Bonds, Bonds & Bonds

That happy-chappy guy you'd be the only thing on the ballot this fall in Burlington. By a vote of 12 to 1, the Burlington City Council on Monday night asked voters to approve a \$7 million "flood stability bond" in November.

Shit, bro, did I just say "bond"? Steinhilber confused the council's bond vote with another bonding issue. In it is a approval of a nonbonding referendum asking Burlingtonians whether they support "the legislation, regulation and creation of all canals and barge products."

Don't freak! We'll need the Golden Poling Institute to tell us where Burlingtonians' monies, or votes stand on that one!

While the council spent plenty of time tinkering over taking — Councilor **ED ARNONE** (D- Ward 1) went so far as to say he'd be "shocked to find a vote that the vast majority of the council hasn't tried out marjines at some point in their life" — the real debate Monday night centered around bonding.

Two weeks ago, Mayor **HOWARD DEAN** proposed the \$9 million fiscal stability bond to shore up the city's finances in the wake of the Burlington Telecom debacle and reduce its reliance on short-term borrowing, which could prove more expensive if the city's credit rating continues to slide. Wetsberger also proposed a half-cent tax hike to pay for bike-path repairs and a \$7 million water/sewer fix investment financing

project — all of which the council voted to voters Monday night.

Despite the lopsided vote in favor of Wetsberger's bonding proposal, councilors expressed plenty of grievances. The body's three Progressives and independent councilor **SEANAN HANCOCK** (Ward 1) sought unsuccessfully to add \$3 million to the bond to invest more in the bike path.

"Everybody I spoke to was very, very more excited to spend money to get something more concrete than financial stability," Councilor **RACHEL WHELAN** (D-Ward 3) "I feel that we can sell it better if the bike path is attached to it."

Barker and Councilor **PAUL MERRILL** (R-Ward 7) expressed frustration that the process was rushed and that, as Dean told us, the council had "no serious time to address this."

In the end, though, only Deane's vote stood against the bond, while Wetsberger's other proposals passed unanimously. Voters will have the final say in November — meaning they get just the pot question.

Media Notes

Sam Minter left his job last month, citing low pay and the rising cost of daycare. But barely a week later, he was back on the beat, reporting for a new media source that was hyper-local, online news organization called Voice of Montpelier.

"Financially, it made more sense for me to not work for the Times Argon anymore, my house, watch my daughter during the day, freelance write and work for myself," he says.

Wheeler, who worked for the TA for a year and a half, hopes to find the non-profit through grants, donations and sustaining memberships — not unlike the model pioneered by fellow ex-TA staffer **ANNE BALLEWATZ** at VTDigger.org.

But can a town of just 7,855 sustain another local news outlet? After all, it's already got the Times Argon and the Bridge, a weekly paper.

"That's the question I don't know. Talking to people, I think they're looking for something fresh," he says. "People seem to be really interested in a modern, 21st-century news organization for Montpelier."

Listen to Paul Wetsberger's rantings at 7:40 a.m. on WNYT and KN.

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Jack Is Back: The Republican Candidate for Attorney General Makes His Case

by Andy GOODMAN

Republican attorney general candidate Jack McMullen wants to talk about serious issues such as crime and drug addiction—but first he'll have to get past the test jokes.

"The jokes already have popped up," McMullen says during a recent interview in Burlington. "It was funny. No questions."

McMullen is referring to the pole board "round Vermont" during the 1998 U.S. Senate campaign—his famous flub about the number of tests on a duty cow. A recent transplant to Vermont, McMullen was running as a Republican primary against retired Tunbridge-Jackson Road Traffic for the right to challenge U.S. Sen. Patrick Leahy.

Politics

During a Vermont Public Radio debate, McMullen botched the test question, passed by Traffic and also mispronounced the name of the town Colais, fueling the perception of him as an out-of-state carpetbagger. After sinking \$300,000 of his own money into the campaign, the best reason lost the primary to Traffic—whose U.S. Senate bid was an elaborate publicity stunt for a Vermont movie with the same story line. McMullen lost to Leahy in the general election six years later.

Now making his third run for public office, 58-year-old McMullen concedes the Traffic episode may be the most memorable thing about him.

But "I think Vermonters realize it's been a long time since then," McMullen says optimistically. "Having stayed here the following 16 years is testament to my affinity for Vermont and not my opportunism."

McMullen is a challenging seven-term incumbent Attorney General. He Sorrell, who barely survived a bruising Democratic primary with Chittenden County State's Attorney T.J. Donovan. McMullen vented that race closely, and it showed. At times, his message seems directly from Donovan's playbook: making drug crime his No. 1 issue, stressing that he'd be a "proactive" attorney general and promising to save taxpayers money by "substantively" reviewing



Jack McMullen and Ryan Traffic at the South Burlington Farmers Market.

every-pass legislation that may not pass constitutional muster."

McMullen says Democrats are "frustrated" postprimary and believes he can wrap up some of Donovan's supporters. "There's obviously a significant segment of the Democratic Party that thinks a change is in order," McMullen says.

A Republican baring a 15-year incumbent Democrat in a presidential election year would seem unlikely at best. In a recent op-ed for VPR, commentator Hamilton Davis argued that "McMullen's shot is very long" because, so far at least, he lacks the money and organization to pose a serious threat to Sorrell.

But Vermont Republican Party chair Jack Leahy believes McMullen could make the race competitive.

"Sorrell is, in my judgment, very vulnerable," Leahy says. "I think he's vulnerable on the revenue of drugs in the state. I don't see any coordinated effort to take care of that problem, obviously

leaving in [a] lot of Vermonters worried about their own safety and protection of property."

Leahy likes McMullen's chances for another reason. There's a Progressive candidate in the race, former Vermont State Employees Union president Ed Stank. "He's a pretty well-known fellow," Leahy says. "That's not going to help Sorrell." If Sorrell and Stank split left-leaning voters, Leahy believes McMullen could also win a winning plurality.

To do that, McMullen will have to convince voters he's a real candidate—and that the Traffic affair happened to some other guy. At his first press conference after the primary, McMullen laid out a three-point plan for combating drug-fueled property crimes in Vermont. The first two prongs are well-worn ideas: creating more civilian-led bodies to divert addicts from jail into treatment programs, and the creation of a state-wide task force to look at disparities in

drug-crime sentencing across Vermont's 14 counties.

But it was the third prong that left some scratching their heads. McMullen said that as attorney general, he would pursue a compact with neighboring states to ship out-of-state criminals back to their home states to serve prison time—at the expense of taxpayers there. In return, Vermonters convicted of crimes in neighboring states would be sent back to Vermont to serve time—on our dime.

"The idea would be: let your pay, you pay for it," McMullen told reporters outside a home in Burlington's South End, which has experienced a rash of burglaries this summer.

Sorrell laughed off the proposal when asked about it in an interview. "It's a good idea in theory," Sorrell says, but no other state in its right mind would agree to it. "For our [party], that's a very good deal. For the other, you'd have to have a much stronger case to think that's in your

best interest," the attorney general said with a shrug.

Asked why a higher-population state would agree to an arrangement that would cost it more money, McMullen responded, "I don't know. I think we could endorse them any time taking them back because we're offering reciprocity. It's worth exploration."

Another potential perception challenge for McMullen: He isn't licensed to practice law in Vermont, which is not a legal prerequisite for becoming attorney general. McMullen points out that he graduated from Harvard Law School, now teaches there and is a member of the bar in three jurisdictions, including New York State. He also argues that attorney general is largely a ceremonial, not a lawyer's, job. "I had fun in the process of becoming a member of the Vermont bar," he adds.

In the meantime, McMullen is campaigning on his business experience, arguing that Sorrell's aggressive enforcement of consumer protective laws has created a hostile environment for job creation. He's also hammering on the Burlington Telecom fiasco — calling it the most "flagrant breach of fiduciary duty" in recent Vermont history — and criticizing Sorrell for not investigating possible criminal wrongdoing by Burlington city officials.

Sorrell pushed the criminal investigation to then-state's attorney Keith Flynn of Orleans County because Sorrell had a conflict; decades ago, he was partner in a Burlington law firm that now represents Burlington Telecom.

"What message has been sent to the city of Burlington by this reaction?" McMullen says. "Next time somebody gets a wild idea, as long as they didn't steal the money and put it in a Swiss bank account, they go free? At a minimum there should have been a civil

action to hold these officials accountable for their malfeasance?"

On Vermont Yankee, McMullen believes the lawsuit to shut down the aging nuclear power plant is a legal blunder. As attorney general, he says he would advise the governor to abandon the case and cut the best deal possible with plant owners Entergy. However, McMullen is less eager to discuss his personal views on whether the nuclear plant should be shut down, saying, "I think my opinion on that is irrelevant."

Pressed on the question, McMullen says he favors nuclear power as a cheaper alternative to wind and solar, and said he has no concerns over the plant's safety. He calls a 2007 cooling-tower collapse at NY a "totally peripheral issue" and downplays the plant's radioactive leaks of 2010.

"Yes, they have a nuclear leak. So do 29 other reactors in the American nuclear fleet," says McMullen, who worked as a technical manager of the Navy's nuclear-power program. "You could make a glass of uranium 80 seconds after it came out of the tap. It has a half-life of seconds, milliseconds."

Will McMullen be able to sell his ideas? Although he's good-natured about his past mistakes, he still struggles to connect with average voters. At the South Burlington Farmers Market last weekend, McMullen made the rounds to the dozen or so vendors, sampling food and passing out business cards.

At one booth, he met Anne DePalma, who raises organic chickens and turkeys at Freshness Farms in South Burlington. McMullen chimed up the Bienenfeld young farmer, who told him the birds winters as "winter of the old and wild school" at Bolton Valley resort.

"I told you you ran horses?" McMullen asked.

"Snowboarding," DePalma replied, looking somewhat baffled.

Then, in the presence of a reporter, McMullen faded yet another first test 32

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Seven Things Vermonters Should Know About the New Québec Government

BY KEN PICARD

When news broke last week that an apparently deranged gunman tried to assassinate Québec's newly elected premier at her victory party, many Vermonters probably had the same reaction: Québec had an election?

Last Tuesday, Québecers voted out the right-leaning Jean Charest and his Liberal Party after nine years in power, for the left-leaning, pro-independence Parti Québécois. The story got a mention on Vermont public radio, which noted that Gov. Peter Shumlin was quick to congratulate Pauline Marois on her victory.

Most days, however, the Vermont press largely ignores the politics north of the border — unless a Hydro Québec power contract comes up for renewal or Canada's politicians visit Vermont, so they did for a big July conference that sparked a protest that turned violent.

There's no doubt Vermonters could be better informed about the state's largest trading partner, beyond their reputation — observed or not — for being lousy tipsters.

This week, *Seven Days* spoke to political watchers on both sides of the border, including University of Vermont history professor David Massoli, St. Michael's College political science professor Jo'ann Ayres and Gordina Edwards of the Canadian Coalition for Nuclear Responsibility in Montreal. The goal was to glean some insight from last week's election.

1. Marois, who has led the left-leaning Parti Québécois since 2007, is Québec's 61st ever female premier. Her election is considered historic, notes Massoli, in part because Québec was slow to grant women the right to vote, largely due to conservative pressure from the Catholic Church. It wasn't until 1944 that Québec women started participating in elections. They were the last in Canada to earn the right to do so.

2. Marois and the PQ support Québec's secession from Canada, but that's not likely to happen anytime soon. Québec's last independence referendum, in 1995, shocked the nation when secession lost by less than one percentage point. Last week's election gave the PQ only about 32 percent of the popular vote, not enough to form a majority in the National Assembly of Québec or bring the province to a vote

POLITICS

again. Ayres says the PQ's victory had less to do with widespread support for the sovereignty movement than with voter disillusionment with Charest and his Liberal Party, which were plagued by corruption scandals and their handling of student protests earlier this year. Ayres still notes the great change to "normal pending politics."

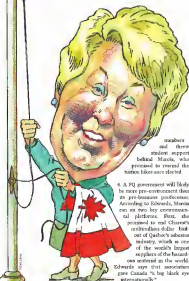
Marois has promised to pursue her staunchly pro-Francophone agenda, including the expansion of "Bill 101," to require all companies — not just large corporations — to conduct business in French as well as in English. According to Edwards, the premier-elect doesn't speak English well and only debated her opponents in French. Edwards says new French-speaking nationalists could scare away some foreign investors and drive some domestic ones to other provinces.

Maybe the holy premier will inspire Shumlin to improve his weak French so he can talk some noise — translation: black bears — with Marois. On the one, no one expects the new government to upset the flow of goods, services or wildlife across the border.

3. Marois' win was a victory for student protesters, but their support didn't put her over the top. For months, thousands of college students took to the streets of Montreal, and elsewhere in Québec, to protest tuition increases proposed by Charest. The proposed tuition hike — just \$2.25 a year — wasenormous by American standards. In fact, Ayres and Edwards say the majority of Québecers didn't support the Occupy-like protests that public opinion turned in favor of



students when Charest cracked down on protests in May by attempting to restrict where students could demonstrate and proposing fines of \$5000 to \$25,000 for violations. Such draconian measures against civil liberties, strengthened the protesters'



members and their student support behind Marois, who promised to rescind the tuition hikes once elected.

4. A PQ government will likely be more pro-environment than its pro-business predecessor. According to Edwards, Marois ran on two key environmental platforms. First, she promised to end Charest's carbon-trading dollar bailout of Québec's asbestos industry, which is one of the world's largest suppliers of the hazardous material in the world. Edwards says that association gave Canada "a big black eye internationally."

At last, Marois promised to cancel the refurbishment of the Gentilly-2 nuclear power plant on the banks of the St. Lawrence River in Beauport, Quebec. The trouble-plagued reactor, which opened in 1983, was slated to close in 2012 until its owner, Hydro-Québec, announced plans to refurbish and keep it running for another 25 years. G-2 releases more tritium into the air and water each day than the estimated amount of tritium that came out of Vermont Yankee during

past merged with Central Vermont Public Service) and Vermont Gas Systems. GMP executives declined to comment publicly on the change in leadership in the province. But one energy consultant for the Montreal-based utility seemed unconcerned that Marois would do anything to roll energy markets on either side of the border. "No Bill Clinton ever put it, 'Do the math,'" he said. "There aren't the numbers for her to do anything dramatic."

MAROIS SUPPORTS QUÉBEC'S SECESSION FROM CANADA, BUT THAT'S NOT LIKELY TO HAPPEN ANYTIME SOON.

the entire year it was leaking. It's also the Canadian reactor that is closest to tens of thousands of Vermonters. Not refurbishing G-2 will also be seen as a major blow to Quebec-based SNC-Lavalin, the company that builds and exports the CANDU reactor used in G-2. As Edwards puts it, "It will not look good if the CANDU reactor in their own backyard were not being refurbished."

8 Vermonters shouldn't expect any big changes at Hydro-Québec — yet. Hydro-Québec is one of Canada's largest utilities and a major supplier of power to New England. In 2009, it provided more than a third of Vermont's energy. The citizens of Quebec own the utility, so its CEO serves at the pleasure of the premier. Marois probably won't fire current president and CEO Thierry Vandal immediately. But Edwards suggests that he may be dismissed eventually, as other top members would like to see the utility put greater emphasis on solar power and energy efficiency, not just hydro dams. Either way, we can expect Vermont's energy contracts with Hydro-Québec to be impacted by this election.

6 Ditto for upsetting the cross-border relationship between Quebec's Gaz Métro and its Vermont holdings, Green Mountain Power (which earlier this

7 The Marois government holds a weak minority, which means it may not last long. Marois will likely find it difficult to carry out her legislative agenda in the National Assembly of Quebec. Her party has no obvious coalition partner because other political parties oppose much of her agenda. Agnes suggests Marois will need to show the electorate that she can govern on more day-to-day issues, such as setting a budget and managing education. Coalitions are likely to be built more by vote.

Canadian Prime Minister Stephen Harper is one of the most ideologically conservative PMs in the country's history, and Agnes suggests that Marois will try to distance herself from Harper's Québec by "driving Ottawa nuts." As he puts it, "anything she can do to provide fight with the federal government can only work to her advantage." In light of her recent assassination attempt, Marois could begin by tightening Québec's already tough gun laws, Agnes says.

Ultimately, few political observers see Marois' controversial positions coming to pass unless — or until — she wins a majority. Marois doesn't see any significant impact for Vermonters, and Agnes, a longtime Quebec watcher, predicts her government won't survive more than two years. ☐

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Some Residents Are Charged Up Over a Proposed Power Line in Winooski

by Ken McLeod

Green Mountain Power has faced plenty of citizen opposition this year, from protesters at the Lowell Mountain wind farm to a well-funded advertising campaign demanding the utility refund ratepayers \$21 million as part of its merger with Central Vermont Public Service.

Now Vermont's largest utility is taking blowback from Winooski, where some residents are worried about a high-voltage transmission line that would replace one washed away by Tropical Storm Irene. Instead of strung up the way across the river, where it once was, GMP wants to run it along existing power lines and under the parking lot of a densely populated residential development. Canal Street occupants of the Millard Condominiums are concerned about the possible health effects of electric and magnetic fields, or EMFs, emitted by the 24.5 kilovolt power line, which carries almost three times the voltage of a typical distribution power line.

In the 1990s, some epidemiological studies suggested a possible link between EMFs and increased risk of leukemia in children. For a time, public concern grew about the EMFs, which are emitted by everything that carries an electric current, from toaster ovens and computers to military radar and the planet itself.

Representing the resident group is 45-year-old Jeffrey Frost, a greenhouse-owning, accounting expert and treasurer of the nine-member condo association board. Frost, who is unemployed, has devoted all of his free time to researching what's known about EMFs.

"There has never been a case like this in Vermont where a transmission scale power line is being put underground through a property where 44 families and numerous neighborhood groups will walk over it all the time," Frost contends. "Many people think that if you bury a power line, you reduce exposure. It turns out that it's diametrically the opposite."

Frost explains that EMF fields increase in strength the closer one gets to a power source. EMFs from a buried transmission line dissipate more quickly than EMFs from an overhead



Photo by Ken McLeod

one, but it's also closer to people. Frost notes that the new line would be buried less than 36 inches deep, overhead power lines are 30 feet or more away from people.

Currently, Winooski gets all of its electricity via a single transmission line, according to GMP spokesperson Dorothy Schreier. As Schreier explains, GMP wants to build a backup line to ensure that if the first line gets knocked out or needs repairs, Winooski won't go dark. Ideally, the two lines would share the city's power load.

Remotely, the old line is no longer

an option. The Winooski River Island, that once hosted an electrical pole as long as cities, and the Vermont Agency of Natural Resources won't let the utility rebuild it.

In an effort with the Public Service Board, Green Mountain Power laid out five alternate routes for the transmission line, which were presented to Winooski residents at four public meetings. GMP's preferred route — overhead and under the parking lot — would be the most cost-effective and least intrusive environmentally and aesthetically, Schreier says.

She says she's sympathetic to resident

Public Health

fears and acknowledges that scientific uncertainties about EMFs still exist. But after following the science for more than two decades, she says she believes such concerns are unwarranted.

The exposure to magnetic fields from this project "is similar to what everybody is exposed to every day in various places," she says. "The idea that people who would go back and forth across this buried cable would be exposed to anything unusual just doesn't hold water."

In 1986, the World Health Organization launched its International EMF Project aimed at reaching scientific consensus on the potential dangers of electromagnetic fields. After reviewing 20,000 scientific articles, the WHO concluded that the evidence "does not confirm the existence of any health consequences from exposure to low level electromagnetic fields." However, the WHO acknowledged "gaps in knowledge about biological effects" and suggested the need for more research.

Three years later, in 1999, the National Institute of Environmental Health Sciences and the U.S. Department of Energy released the results of a six-year evaluation on EMFs. They concluded that the connection between childhood leukemia and EMFs was "weak." Nevertheless, EMFs remain controversial. Some opponents still blame them for ailments ranging from chronic fatigue syndrome to brain tumors.

The PSE called the Vermont Department of Health to weigh in on the EMF issue when the Vermont Electric Power Company asked to upgrade its high-voltage transmission system between Rutland and Washington in 2003.

"Given the present uncertainties about EMF and human health, Vermont's policy should strike a reasonable balance between avoiding potential harm and the attendant costs and risks," the health department advised in a report.

The health department recommended a policy of "prudent avoidance" that calls on power companies to pursue alternatives that lower magnetic-field exposure when it can be done "at modest cost." String new or rebuilt power lines away from populated areas is one way to do that, health officials said.

best note the edge of the chair, then I went back. I notice this because the new cast-iron synthetic-leather surface is so velvety, and provides so much friction, that I cannot smoothly course the full hair sweep. This is not a feeling of the chair, but I will have to reabsorb any seating.

Let's talk posture. The backs of these chairs make it nearly impossible to slouch. I feel like I'm sitting up just straight enough, and Lawrence I can feel some lower back support. Can I get one of those for the office, please? Of course, I've only been sitting here about six minutes, but my lower half is practically melting into the floor.

LEGROOM

Remember those weird, mushroom-cap things on the floor in some of the Flynn's local rural LEON MARSHALL the Flynn's marketing director, says that before the recreation, it was not unusual for people to accidentally kick their colleagues under the cape, and for the staff to find them in the ventilation system below. The mushrooms are now gone, replaced by circular air-draw-innards that look

cool and add even more legroom to those zones.

Before leaving, I test out the wind-out back row of the balcony, which used to be purely cramped. I stretch my legs — my knees just barely kiss the rest in front of me — and lean my head against the partition behind me. It's like a cocoon up here. I'm ready for a nap.

THE SQUEAK FACTOR

One final test: seat responsibility. I shift from left to right, as if to lean over and whisper to my date. Then I take it up a notch, rocking back and forth. Finally I go all out, bouncing around and shaking. No matter what I try, I cannot cause a squeak out of these chairs. ☐

E The community is invited to check out the renovations at an open-house at the Flynn Center for the Performing Arts on Burlington on Sunday September 23 10 a.m. to 2 p.m. (burlingtonvt.com)

A New Theater Project Explores Jewish History and Identity

BY ERIC ESKILSEN

THEATRE KAMAHAN, a new, local theater group dedicated to sharing stories of the Jewish experience, presented on September 9 and 10 with staged readings of *The Chosen*, Chaim Potok and Aaron Posner's 1969 theatrical adaptation of Potok's acclaimed 1967 novel. Company founder **VERONICA STERN**, a longtime player on area stages, considers the venture a "project" not a company per se, pending formation of an official nonprofit entity and a concerted fund-raising effort. But the strong response to Potok's Kamahani premiere has given her hope.

"I think we needed some credibility," she says. "The Chosen has allowed me to go forward." **SHARON JAFFE** is the other company member. Now we're reaching out to other people."

The **WINTER HAVEN** theater was newly full for the September 8 matinee, despite no paid advertising. Word of mouth took on new meaning in nation and press releases promoting the event. Chosen's success at the premiere has given her hope.



Chaim Potok and Aaron Posner, authors of *The Chosen*.

stage, you might have mistaken the event for a Jewish holiday gathering of a kind, not particularly observant family.

Under the direction of **MARK ALAN SCHWARTZ**, an Obie award winner, the event featured a cast of eight characters in Potok's coming-of-age tale set in Jewish enclaves of World War II-era Brooklyn. Teen actors **ARAH JENSEN** and **CHARLIE THERON** played two Jewish boys from opposite sides of the Orthodox whose friendship is challenged by

THEATER

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ANOTHER THEATER PROJECT 9-PAGE

Lost Nation Tackles Death and Magical Thinking in a Challenging Play

By COYEN HIRSCH

When Joan Didion's husband and writing partner of 35 years, John Gregory Brown, died suddenly in their dining room table, her world was turned upside down — for the second time that week. Five days earlier, the couple's daughter, Quintana Roo, had been admitted to the hospital and fallen into a coma.

But, as was her reflex, Didion picked herself up and began to write ("Life changes fast. Life changes in no instant.") A year and one day later, she finished a 127-page book about the surreal stoppage of time and hope that can occur in the wake of personal trauma.

The *Year of Magical Thinking* became a best seller. While stirring and masterful as a dissection of grief, it is at times a tedious read. And so it is a fact that Didion

could adapt such a cerebral work into compelling theater.

Veronica Reddy once first performed the one-woman production of the new title.

This month, Monmouth's *Lost Nation* theater stages the *Year of Magical Thinking* with veteran actress *Julia Smith* in the starring role. Stevens, who has a commanding presence, is no stranger to long-form monologues: She appeared in 2007 in LINT's *Veronica*, a one-woman show about British actress Veronica Leigh.

THEATER

This interrupted, 85-minute monologue on mourning demands a lot from both actress and audience. And Stevens employs a charged intensity to take us into among the hallmarks of grief: shock, fury, tears, denial, and temporary insanity.

LINT's set is sparse: A wooden bench, a white scarf and a bound one-act script

occupy a stage with a blue circle painted on the floor and a tapestry pinned overhead. The circular floor is marked off, director Kathleen Krizan says. LINT took its cues from the play's "visual or nature" and "reaching back of plot." Whirling sound and lights suggest changes in mood, almost like turning the pages of a book.

To the sound of an ocean tide, a roller-coaster theme song on stage and music, "This happened on December 10, 2003." That may seem a while ago, but it wasn't when it happened to you. And it will happen to you."

She then narrates the surreal night when Didion's head fell with a thud on the table. Didion's swirling becomes clear as she begins to make calls to friends on cell phones and suddenly wonders, might her husband still be alive on another time zone? ("Has it even happened there?" she asks.)

With its clipped, idiosyncratic and



Julia Smith

references — to trips to Hawaii and the Malibu beach house, to *Travis* and the Beverly Hills Hotel, Didion's script is wistfully suggestive of the limits it does a prolonged life any place on emotional expression. At the heart of both the book and the play is the belief that the rituals of life might somehow reverse its misfortunes and going elsewhere. The

A Dance About Death, and Life, With Humor

By MEGAN JAMES

the latest dance-theater work from choreographers *Julia Winfield* and *Smith* with *Lost Nation*, springs from one simple concept: All of us come from a long line of dead people.

In their evening-length piece, which debuts at *MyBluebox* this weekend, the duo, who collaborated in Vermont for several years — and have continued to create work together after Smith and Winfield moved to Long Island last year — use movement and storytelling to explore memory, language and death.

"We know how you look at a photograph of people who maybe you never knew, who aren't alive anymore," Winfield says. "You have a story you make up as your head of what happened where they were, who they were, what they said, how they stood." The pair wanted to explore the effect of that phenomenon, how these thoughts about the people in our lives become as much a part of our memories — and our identities.

When Winfield and Smith began working on the piece a year ago, they looked to their own families for inspiration. But soon they realized they needed to

broaden their perspective if they wanted to create a more universal tone. So they built something more inclusive, which they encouraged participants to dig into their own memories. Some of the resulting images and concepts made their way into *Lost Nation*. So did audio recordings of Smith and Smith's grandparents and an intriguing sequence the choreographers call the "death song."

In one argument to both Winfield and Smith about the death center work wasn't just down and gloom. "We all know people who are dead who were terrible," often Winfield wryly. They took on the challenge with a sense of humor. "Could we make a piece about death that wasn't exclusively about loss? And could it be not about mourning? Could it be funny and absurd?"

In one solo piece, Smith-Ahern recreates a visit to a grieving friend's house, armed with hugs and an arsenal of so-called appropriate condolences. "But when the person opens the door and their father just died, and you say, 'I'm so sorry for your loss,' the words can feel really flat, or weird," Smith-Ahern says. "They don't begin to cover the loss."



DANCE

Another piece is inspired by Winfield's own story of losing a loved one in a senseless way. The scene plays out, she says, after "the funeral is over and everyone's gone." Life soon becomes a torment, she claims. Led by *Zepp* and *Zepp* and *Zepp* she'll never survive.

And then she has an epiphany: "I wanted a head and a cup of coffee," Winfield recalls. The simple craving "was a reminder of how good it was to be alive, how amazing it feels to survive hardship, how powerful that is."

Long Gone looks back on these who have died, but it also celebrates the joy of living. After all, for most of the time the work was in development, Smith-Ahern was pregnant. That altered perspective — not to mention a whole new movement

vocabulary — in the dance.

"It was really interesting to make a piece about death while Ellen was making a baby," Winfield observes.

"My immediate thought was that it was going to be a real hardship in the creation of this piece," adds Smith-Ahern of dancing with a pregnant body. "Actually, it turned out it was kind of a gift."

Long Gone by Julia Winfield and Ellen Smith-Ahern at *MyBluebox* in Raritanburg on Saturdays and Sundays September 12 and 15 to June 16, 2004. The work had a dance and storytelling workshop on Friday, September 14, 5:45 to 8:15 p.m. \$18. Parking.

creator imagines that by "playing along" with the iterations of death — funeral arrangements, her suitcase — she was, in the end, on her husband's return alive.

This is the magical doubling of the title. The narrative even saves her husband's death for his return. Her journey asked whether she can consider death "a first draft," one that can be fixed through revision.

This is cerebral stuff. The first explorations I have given me two streams-of-consciousness readable that returns again and again to a central core. It's not always about the narrator's husband, surprisingly, but about the feeling health and innocent loss of her daughter. The play is much more focused than the book on *Questions*, for which the narrator never palpably expresses a complex blend of love and regret than she does for her husband. This suggests a growing faith on Dalton's part, one that honors portrayals with knowing skill.

Anyone who has seen a photo of the workman, still-stunning Dalton since her personal *Amadeus* may have a hard time imagining her reaching a note, let

alone uttering a mouthful laugh. So it is somewhat at odds with Dalton's battered public persona that *Stanzas* does both. Though she cries real tears, *Stanzas* carries forward with a steady pride that does not suggest vulnerability. It's difficult to feel sympathy for her, even as she delivers a riveting performance.

Local audiences are fortunate that LNT chose to stage this challenging play *Stanzas* — while not quite parting the writer's mind of us think we know — does forcefully convince us that, yes, it will happen to us, too. **D**

F The first of *Project Thinking* written by Joan Dalton, directed by Kathleen Keenan, produced by Lori Walker Theater. Thursday September 13, 7 p.m., Friday and Saturday, September 14 and 15, 8 p.m., Sunday September 16, 3 p.m., Thursday September 20, 7 p.m., Friday and Saturday September 21 and 22, 8 p.m., Sunday September 23, 3 p.m., at the Grand Auditorium Theater, Worcester City Hall Auditorium, 525-90.

A New Theater Project

their respective familiar witness to history — the anniversary of the Holocaust and the founding of the state of Israel. Even though the actors were reading from scripts, Goshen elicited impassioned performances, especially from JENNIFER HENSON as Beth Baizend, a Hasidic rabbi trying to prepare his son, Danny (Baron), to assume leadership of his Gush.

For those who stayed and in theater at Brandeis University, the decision to launch Theatre Kavanah was both personal and communal. "I've been looking to combine my love for theater and my renewed interest in my heritage as Judaism," she says. "It seems to me that, when I'm left on my own to learn about that stuff, it's harder to do my life. But when there's a project involved, that's when I'm forced to focus on it."

A Chavun project note indicates that the new Jewishness derives from a Hebrew word meaning "to direct with purpose and intention."

Thelma Kavanah's way forward is still uncharted, but Stein says she's considering a few projects, including more staged

readings, a family show and a work to coincide with Tom Hirsch's remembrance of the Holocaust on the spring. While she looks to enrich Jewish theater companies at Theater J in Washington, D.C., for inspiration and ideas, she would like Theatre Kavanah producers to evoke diversity Jewish theater while

"crossing" boundaries beyond the Jewish community," she says. "I'm not interested in something so specific to the Jewish community that it might feel isolating for the broader community." Stein also opens to incorporating other types of performance, such as music and poetry around the "holiness" of Kavanah's theater offerings.

The Chavun reading was a complimentary introduction to what Stein calls "a bit of an experiment." A script or two have been read her way and

solid audience members provided a foundation on which to build. Stein is encouraged. As she told the audience gathered for a postreading Q&A: "I'm feeling now, at what I can?" **D**

F info: theatrekavanah.org; www.theatrekavanah.org

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Dear Cecil,
The science-fiction movie *Attack of the 50 Foot Woman*—that could never happen, right? Her bones would cave in under the weight of all that meat.

Monkey Mule

You might have expressed that more elegantly, Muck. However, you've put your finger on the problem. Though *Attack of the 50 Foot Woman* has attained a certain camp cachet, some still consider it the worst science-fiction flick ever made. Even in 1958, audiences walked out of theaters muttering, "This movie lacks a plausible scientific basis." Had the filmmakers had a better grasp of physics and critical mass, *Attack of the Woman of 50 Feet* (aka *Attack of the 50 Foot Woman*) might have been a more successful movie. The movie lacks a plausible scientific basis. Had the filmmakers had a better grasp of physics and critical mass, *Attack of the Woman of 50 Feet* (aka *Attack of the 50 Foot Woman*) might have been a more successful movie.

When it comes to the film schools, of course. They spend way too much time on Hitchcock, Kurosawa, and Coppola while Gable gets short shrift.

Yes, Gable: The Renaissance man who is partly renowned as a fearless champion of the underdog, but his rightful place in the film arts continues to be denied him.



Toward the end of his life, Gable wrote *Diary of a Bachelor*, in which he laid the groundwork for what we now call kinesiology, which is only one letter off from cinemaology and has the same Greek root, *kinein*, meaning "to move." Not entirely in his book, Gable explains why women, even and critics in general can only get so big.

It's called the principle of *Steele's Law*, it says doubling the size of an animal while keeping its proportions the same increases the cross-sectional area of its muscles and bones by

a factor of four while increasing its weight by a factor of eight. Simply put, strength increases with the square of height while bulk increases with the cube. This principle explains (among many other things) why people carry fat like birds—in our weight is too great in relation to our strength.

Likewise, if a woman starts off at 5 feet and 100 pounds and then grows to 50 feet, she'll have 100 times the bone and muscle area but weigh 1,000 times as much—50 tons! Far from being an averaging angel ready to snare her cheating husband, our heroine would barely be able to stand, and might snap a femur if she tried.

Even more likely, she'd pass out. A 5-foot woman is good

health has blood pressure somewhere around 110 over 80, which means each time her heart beats, it exerts a pulse pressure of 30 mm of mercury (110 minus 80). If we assume the relative resistance of our 50-foot woman's cardiovascular system stays constant, then for her heart to be able to pump blood to her brain and extremities, her pulse pressure would need to be 449 mm of mercury, or nine pounds per square inch. A heart of normal human proportions could never manage it. The entire cardiovascular system would need to be many times as large.

So would everything else. There are basically two ways in which a 50-foot woman might cope with the stresses of size. The first is to live in the water, whose buoyancy would support her weight—one reason the largest extant animals are whales. If full-time residency in the deep is too restrictive, she might go the hippopotamus route and spend most of her day in the nearest river, lake or swamp.

Not the worlds worst life style, but perhaps not one that lends itself to an action gadget film treatment. Let's assume our 50-foot woman had to spend most of her screen time on dry land. Given the physical realities, how would she be built?

A built thathouse doesn't begin to capture it. In order to keep up with a doubling in body

size, you'd need to increase bone and muscle thickness by 2.8 times, which is to say, the square root of 8. Thin woods up to a point, as in the case of double-knotted and heavily strung coverings such as elephants and rhinoceroses. Our 50-foot woman, however, would need thighs 12 times as thick, making her a veritable giant's elephant of flesh.

One may object that some animals cope with huge size by evolving to become relatively thin and light for their height, such as giraffes. True, but think what that approach would mean if scaled up to 50 feet. You'd need limbs the thickness of soda straws supporting a prime-time show for the massive heart.

Let's not forget heat buildup. Since body mass increases with the cube but surface area—and thus cooling capacity—with the square, she'd be tough shedding excess heat. A 50-foot woman would want minimal clothing, which on the film side provides a scientific justification for the slinky bathing suit depicted in the iconic 1958 movie poster.

But assigned emotions would result in overheating. Though the heroine might briefly muse herself to vent a rival, she'd want to spend most of the film recuperating in the above-mentioned swamp. The exact? Think what Gable might have done with it. Instead, more cheeseball. It's sad.

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WHISKEY TANGO FOXTROT

We just had to ask...

What's up with the baseball players on Spear Street?

BY DAN GOLLES

If you drive south along Spear Street in South San Francisco in September, just a bit past the intersection with Swift Street and before you reach the endless expanse of McMillan, you may notice an unusual sculpture gracing a lawn on the left side of the road. As you approach and clear a grove of pine trees, the first figure appears: a baseball player, clad in a gleaming white uniform with black and orange pinstripes, his back to us, swinging the number 34, waiting to run as full gait toward the road. Then another figure emerges, glaze etched into the sky as a ball rockets downward. The ball disappears into the glove of a third figure. A fourth has appeared and is turned toward an imaginary ball field. The fifth fires the ball, seemingly into oncoming traffic, leaving this but leaves the face of his throw.

Most baseball fans would recognize the league immediately. The wooden carvings portray New York Giants center fielder Willie Mays making one of the

game's truly historic plays, known simply as "the Catch." But lovers of baseball along this section of road are rare — the well-to-do "hood" is not exactly a habitat for punk delinquents or gamblers. And *Actual* is a throw-up from the fabled Palo Alto Grounds in Menlo Park, further still from San Francisco, where the Giants later moved and still play. So what is in the wide world of sports in the Bay Area that's doing an open-air street?

The carvings belong to local businessman and CEO of MyWebGroup, Rich Turner. He's an avid baseball fan, though he doesn't root for the Giants — Turner is a Yankees fan. But every year in September, weather permitting, he sends "Willie" racing along Via Marini (seemingly less drive than September 28 is the anniversary of Mays robbing the industry) that business of a crucial extra base hit in the eighth inning of game one of the 1954 World Series.

"When I look at that play, I always think one of these days the ball is going to go over his head," says Turner. Thus, the artist who made the carvings in 2004 and brought them to the site of the old Palo Alto Grounds stadium in Menlo Park to commemorate the play's 50th anniversary "that he catches it every damn time."

Turner, a painter and filmmaker who is best known for his life-size outdoor renderings of iconic historical images — especially those of the Old West — grew up watching Mays play in San Francisco, where the Giants moved in 1952. Turner gave the carvings to his friend Turner several years ago before he moved from Vermont to California, where he now lives and works. While he admires Mays as his favorite player, Turney says the carvings, and the athlete's

incredible play, represent something larger than fandom.

"As an artist, my passion has always been for life heroes and events that, for some reason, remain immortal," he explains. Mays has often said that his World Series catch wasn't the best he ever made but, given the magnitude of



"It wasn't a towering shot that Willie hit and Mays could run under," Turney explains. "It was a line shot. So everyone is frozen watching this one guy running after a ball that no one thinks he can catch."

That improbability, he says, is why the Catch is more than famous. It's symbolic.

"Allegorically, the ball represents your dream, it's the thing that you pursue that you could never get," Turney says. "By Mays catching that one ball, he proves to the world, 'If I can do this, you can do whatever you want to do.'"

While perhaps not as profound as all that, the carvings do elicit a range of reactions. Turney says, from passing drivers humming and yelling, "Way they had" out their car windows to passersby asking, "Why do you have stupid baseball players in your yard?" Turney recalls one woman who showed up practically in tears. She used to watch Giants games sitting at her mother's hip and wanted to thank him for restoring that memory.

It seems that most people who notice the carvings on the side of the road have some connection to them, even if they don't know who Willie Mays is or what the Catch represents.

"I got an email from a guy who guesses it every day driving his kid to school," says Turney, who only puts out the carvings on sunny days. "One day his son said, 'Why did it go to be a good day?' When he asked why, his son said incredulously, 'Well, the baseball players are out.'"

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Ich Bin ein Scrounger

I was in London last week, and the buzz was and for the Paralympics. Virtually every event was sold out. More than 11 million people watched the opening ceremonies on television, which were followed by 180 hours of live coverage over 12 days. Newspapers ran special daily sections. Crowds gathered around screens in pubs and markets.

A corps of disabled agents repeatedly kept the commentary straightforward and well-informed. One discussion considered whether double-leg amputees have better balance than — and therefore an advantage over — runners with one leg. Another examined the finer points of wheelchair basketball framing. An after-games comedy show even ran an ongoing Twitter feed, *twinklady*, in which the commentators folded such potentially incoherent questions as whether it's OK to ask how an amputee's summer clothes out of the pool, or wipe his nose. The host, Adam Hills, a sexy Australian comedian born with one foot, loosened things up from the start by telling the press he prefers the term "twinklady" to "disabled." "It sounds so much cooler," he said.

Guest Patricia, South Africa's "Blade Runner" of both the Paralympics and its able-bodied counterpart, exhorted spectators to focus on the athlete's achievements, not what they had to overcome to achieve them. "We are not disabled by your disabilities, but able by your abilities."

But while a few extraordinary people with cerebral palsy or visual impairment or amputated limbs were evoking superhuman feats in the sunny new arenas, the lives of ordinary disabled Britons were deteriorating under the Tories' austerity regime. Homeless Britain Minister David Cameron's 2010 promise to recover billions allegedly lost to welfare fraud, the government has been instituting draconian new tests and requirements for benefits to people who cannot work.

A new Work Capability Assessment — a computer program backed up by testers with little knowledge or understanding of disability — is bashing the job body, according to critics. Among those the WCA has deemed fit to work are people with terminal cancer,



paralysis from the chest down and complex psychological disorders.

To add hypocrisy to injury, the assessments are being run by the private French firm Atos, which also happens to be one of the main sponsors of the Paralympics. During the first week of the games, hundreds of disability-rights activists and the anti-austerity group UK Uncut staged protests at the company's London headquarters.

During the second week, the Guardian revealed the government's plan to dock the benefits of sick workers by 75 pounds a week if they failed to get back to paid jobs quickly enough. The current maximum weekly benefit is 55 pounds.

Prone and distress among recipients were already high. A leaked internal memo from three directors at the Department for Work and Pensions warned staff in April to use "the utmost care and sensitivity" in communicating the changes — which generally mean reductions in support — to clients. The week before, the newspaper said a "customer" had attempted suicide upon learning that his payments were going to end.

In a Romney-Ryan administration, Americans could expect the same. Under the Ryan plan to replace Medicaid with block grants to the states while strengthening the program, and other public supports, low-income disabled people would be among the biggest losers. "Right now, the 8 million Americans with disabilities who rely on Medicaid are entitled to certain crucial services. Under block grants, they would be entitled to nothing," wrote Mike Davis, an organizer for Americans Disabled for Accessible Public Transit, in an editorial that ran in several newspapers. "These governments would be free to spend Medicaid money as they see fit."

Already states are doing just that. Washington's Democratic governor, Christine Gregoire, recently signed a budget that so severely reduced the hours of home care for disabled people that many worried they'd be forced to move into institutions. Twelve people sued, claiming that the cuts violate federal law requiring governments to guarantee people with disabilities the highest degree of social integration. A federal court ruled in the plaintiffs' favor, and now Gregoire is considering appealing to the Supreme Court. Activists are desperately trying to dissuade her, forcing that the conservative court might end up eviscerating the Americans With Disabilities Act itself.

Adding the Supreme to rule on *M.L.E. v. Dreyfus* would place at risk one of the most fundamental civil rights of individuals with disabilities: the right to avoid needless institutionalization, sign a letter to Congress signed by nearly three dozen civil-liberties and disability rights organizations and churches. "Without that right, people with disabilities cannot be full participants in their communities and have the same kind of lives as people without disabilities."

There's a paradox here in denying people with disabilities the means to live like people without disabilities: governments are denying the disability of people with disabilities. We are enabled by our abilities. But when we are disabled — as most of us will be someday — we need help.

This denial is part of a broader, meaner politics encompassing both the Tories' dismantling of the welfare state and the Republican proposed route to the meekly welfare the U.S. provides that is,

the belief that people who ask for help are failures and malingers. Those are Ronald Reagan's welfare axioms. They're the axioms [read: African Americans] I've suggested by the Romney campaign — and rightly disproved — claims that the Obama administration has stripped the work requirement out of public assistance. In Britain they're referred to as "welfaregates."

And benefit that belied in the ever more widely held principle that each of us, like olympian athletes, must strive to walk on our own two — or one, or no — legs. We must all be winners, and if we come in second, or last, we are not striving hard enough.

New official language reflects this attitude. In the UK, the "disability living allowance" has been replaced with "personal independence payments." In the U.S., welfare reform supplanted Aid to Families With Dependent Children with Temporary Assistance for Needy Families (TANF). On the assumption that poverty is a fleeting and always surmountable problem, TANF imposes a five-year lifetime limit on benefits. But the name of the 1998 reform law says it all: The Personal Responsibility and Work Opportunity Act.

The drama or an fact-checking outfit that refuted Romney's claim about Obama's public-assistance policy pointed out that the results in the rules simply allow states to implement plans that get people more efficiently into the workforce — and they have to prove the progress worth or lose the waiver of federal aid. The Obama administration refuses to risk either.

What the fact checks fail to say is that parents at home with their kids are taking personal responsibility. They are working. Other countries give their subsidies.

Increasingly, autonomy is required not just of disabled people and single parents, but also of the sons of immigrants of the homeland — indeed, of everyone with faults. Which is to say, everyone. After all, we are all dependent from our first breath to our last.

Many taxpayers can no longer "afford" to take care of each other, however, we must purchase our own self-help. Thankfully, the market will recognize and fund: exercise programs, diets, cosmetic surgery, vitamins, hormone supplements,

beta blockers, yoga — and, if there's no current cure for your ailments, cryogenic preservation and there is.

If you tread the sterner water and eat hole and still have a heart attack, you must be running a bad attitude. Why haven't you taken up meditation? Are you getting in your RDA of laughter? Self-improvement is not a choice. If you can strive for perfection, then you must — or pay the consequences.

After London, my partner and I flew to Berlin, where I am now writing. I visited the Topography of Terror, a museum on the site of the Nazi-headquarters school, headquarters of the Reich Security Main Office, the Gestapo and the SS, and some of their torture chambers. The exhibition recounts the methodical construction of the machinery to end the body politic of parasites and breed a race of winners. The magnificent Olympic Stadium, at the west end of the city, is a monument to that race.

Interestingly, years before the National Socialists got interested in exterminating Jews, they were concentrating on other "homo" elements of society, and among the first they needed to untangle were the "work-shy." The party had come to power largely because Germany's economy was in shambles after the Wall Street crash of 1929, the US withdrew loans, joblessness soared, wages fell. By 1932, 30 percent of Germans were unemployed.

Incarnations of the "work-shy" in workhouses, where death was often a side effect of labor and starvation, would "relieve public welfare of any load of benefit-takers and protect the people's community from subversive influences and parasitic influences," the Nazis promised.

Among society's other "useless eaters" were the physically and mentally disabled. The government's Christian Society for the Transportation of Sick Persons bailed those drops on the economy in "idleness." There, the Christian Society for Sterilization Case administered lethal "medication."

But the Nazis were nothing if not meticulous bean counters. The finances of the extermination were sent the bill for the murders. ☐

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On With THE SHOW

The 2012-2013 performing-arts preview

BY PAMELA POLSTON



"BOTANICA," MOMEX

Henry Perelman's ill-fated romance with citizenship was fairly well-documented. A native of the Merchant Kingdom, he grew up exhibiting his family's dairy cows at the California County Fair. It wasn't until after he graduated from Dartmouth College that his ventures on the performing arts catapulted him into the international spotlight.

In 1971, the recent grad helped launch the renowned Philadelphia-based theater. In 1989, he'd moved to Los Angeles and become an actor-director of the theater. Meanwhile,

groups known as MOMEX. "If contemporary dance has a Renaissance man, it must be Henry Perelman," praised the *Los Angeles Times*. Indeed, the ingeniously deployed in one of light, shadow, props and the human body in MOMEX's current touring production, "Botanica," could put Diego Velázquez to shame.

In a show as a botanical exploration of Mother Nature, making video projections, tricks of light and large-scale sculptural work, the Perelman and his group have built a highly efficient and visually engaging

into animals, vegetables and minerals — those dancing creatures looking soft and warm to casual observer's eyes. Aside to the four seasons, "Botanica" grows forward in both activity and style.

Kingdom County Productions at Lyndee Institute,
October 15, 7:30 p.m., \$20-54
Phyllis Hall Stage, May 2, 8 p.m., \$20-55

CARDYNN FOX

You've settled into your theater seat, scooped out your sight lines and turned off your cellphone. The house goes dark as the stage lights come up. The sense of anticipation is palpable. Whether you expect what happens on stage to be just for laughs, emotionally profound or utterly brilliant, you know in advance that it will affect you in some way. What will it be?

Here at Seven Days, those of us who love performing arts get excited just thinking of the season brochures. Which is exactly what we've been doing these last few weeks of summer awaiting the schedules for beloved returning acts and favored genres, and reading with intense gusto gets-see-these-new-brochures.

In this issue, we highlight a dozen or so upcoming shows, endeavoring to represent every form — theater, dance, jazz, pop and classic music, comedy, and more — and to make the sounds of Vermont's performing organizations. It's a sampling from hundreds of offerings, meant to whet your appetite and encourage you to investigate the print and online calendars yourself. You'll also find a sidebar with unique information for all the promoters on page 35.

Of course, not all the activities are under the stage lights. This fall, some organizations are introducing new leaders in their helm, updated technology or devote to their facilities, or introduce new ways to engage audiences. The Flynn Center for the Performing Arts in Burlington can take share for all of the above.

Artistic director Steve MacQueen arrived in

Vermont on the first day of the Burlington Discover Jazz Festival last June, fresh from his previous gig at the 7 Days of Opening Nights performing-arts festival in Tallahassee, Fla. This year's Flynn season had already been

orchestrated by his predecessor, Annie Molten, which means MacQueen has a little breathing room before he starts making his own mark. And he has no complaints.

"I've taken jobs in the past where I didn't love the season, but that's not the case here," says MacQueen, who applauds the Flynn's high quality and mix of popular and cutting-edge shows. He's particularly excited about Chick Corea and Gary Burton (October 19). "It's just brilliant chamber jazz," MacQueen says. "Chick is finally getting his due — he's one of the most talented people in jazz."

Meanwhile, the Flynn didn't fail to use last December's million-dollar donation from a secret donor, earmarked for replacing the seats. Over the summer in the MainStage theater, the worn, red, squeaky field-of-seats were replaced with comfy, leather-clad, non-squeaky ones in easy-luxe velvet (See the seat "review" in State of the Arts, page 22).

Will writers pick up on the theater's subtle difference in pitch? Probably not, but just to you know, Flynn seats will no longer fit your gaze slightly awkwardly, as they did when installed for megaregions in 1996. Long-lost theater patrons will especially appreciate genre bypass: The Flynn recruited 42 acts — going from 1485 to 1411 — to allow for more space between the rows. Also new in the theater, said executive director John Killy, are accessibility improvements: six additional heated seating stations, a wheelchair-accessible bar and women to pump up the

volume, and more villages — a particular boon in the precision-hilly country.

Killy also recalls that he won't mind too much if people don't notice the changes at the Flynn — they weren't meant to be intrusive. Still, he hopes you'll note the stunning paint job that Burlington artists Mark Kline and John O'Hara of Pinchage did on the break-out front (who will remember it used to be white washed?). It's matched inside the lobby and concert spaces area by elegant, metallic tones that complement the art-deco details. Custom lamps suspended over the concessions counter, made by Burlington's Concert Metal & Light, complete the sophisticated look.

What does grab the eye at the Flynn is a high-tech addition: a lobby display screen above the doors to the MainStage. During a recent visit, the three panels showed a three-lapse video of the seat installation, a scroll of coming attractions and sponsor logos. On performance nights, the screen will capture the action on stage, so that anyone stuck in the lobby won't miss a thing.

Flynn staffers are deservedly proud of their historic facility's improvements, and they expect their regular subscribers will remain as well. But, like other performing arts promoters, they're not assuming that new shows or fancy prize jobs will attract new customers, particularly that elusive, less-well-healed younger demographic — or, as MacQueen puts it, "new audiences who don't know they're Flynn fans yet." That's why the Flynn and seven other local nonprofits are partnering.

For the first time ever, in a new professional venture called 6-Pack Outings (fall calendar: www.sevendaysvt.com),

It works like this: If you're under 40, you can choose one show from among those offered

by the eight presenters — the Flynn, Higher Ground, the University of Vermont Lane Series, Lyric Theatre, Vermont Stage Company, the Vermont Symphony Orchestra and Vermont Youth Orchestras, and the Lake Champlain Chamber Music Festival (winter season) — for a seriously reduced price. That is, one single ticket for \$100 (average \$18 per ticket), or, for complete packs of tickets for \$330 (average \$12.50 per show). The presenters are hoping that this "sample" will not only excite young people for whom ticket prices may be a barrier, but also help inspire next-generation aficionados of the performing arts. After all, they are tomorrow's subscribers — and maybe even donors.

The UVM Lane Series is going a step further. Like other arts-presenting organizations, the Lane offers discounts to subscribers, and to early-bird or multiple-ticket buyers, but this year the series has created the Music Lover's Deal: Buy a ticket to every performance at the Social Hall this season, and the total cost is \$325. "That comes out to \$15.50 per ticket," notes executive director Natalie Brown. "That's outrageous." It's a radical but not particularly risky move, nothing in itself it can be seen. But in fact, Brown says with surprise, "We've actually sold a fair number of tickets" through the Music Lover's Deal.

Historically, the Lane Series has focused on classical performers — chamber groups and soloists who would periodically thrill in the acoustically stellar Social Hall. But the series has expanded in recent years to



"my Girlfr ENDS So Yr ENDS,"
mak E Bir BiGi A

For a guy who likes to play up his sexuality publicly with self-accepting humor, Mike D'Angelo here seems to be avoiding those eyes. The somewhat socially inept comedian "Stomp With Me" was a full-off Broadway in New York with its impish public nudity. "The American Job" New York's a movie starring Billy and Lucy Angeli, that same crowd at the Burlington Flyer Festival last January.

The indie film distribution is still limited, but theaters across the country have been contacted with details from their participating in a "Bring Stomp With Me Home Tour" campaign. Among them in Maine is Rye Cinema in Burlington, which will kick off its run of shows with which on this Friday, September 14, with a \$20 benefit screening for the Flynn Center for the Performing Arts at 7 p.m. (See movie review, page 18).

"It should have been perfect for February's appearance of the man himself," says D'Angelo's boyfriend, in which he recounts his involvement in his time in The New York Times. "I was a full-time disc jockey at the time," he says, "while Tom the New York Times was the 'following' event lines and profits." Sounds like a winner.

Flynn MainStage, February 9, 9 p.m. \$15-18

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On With the Show by Jeff Labrecque

include high-quality music in a variety of genres: folk, Americana, jazz, Celtic. The 2012-2013 season is diverse, Newitt says, but after booking it, she noticed a happy accident of programming: "A lot of whimsical guitar," including Jason Vieaux, the LA Gutter Quartet, Corey Harris and Chris Smither. "I didn't really think about it when it was happening," Newitt observes, "but guitar works well with every genre."

She's particularly proud of this season's her second at the programming helm. "It does just what a Lane Series event should do," Newitt says, pointing to the photo of wild-haired improvisational cellist Zao Keating. "It's a classical series with a rebel heart."

With 37 years of performances to its name, the Lane Series long ago established its solid reputation. In Stowe, a still-rare case of arts integration with an equally spectacular venue — the nearly 2-year-old Spruce Peak Performing Arts Center — is trying to find its footing. The 420-seat theater is gorgeous, even if it does lack a professional loading dock out back, and it holds a lot of promise for culture patrons in the area. But it takes more than a great venue to attract audiences, never mind to build loyal audiences.

Brand new executive director Lance Olson has his work cut out for him. For starters, the programming of Spruce Peak's first couple of years met with a spotty reception: some hits, a lot of misses. Check some notes: dance problems up to the challenge of introducing the arts center to the community and getting folks to drive

up Mount in Road for something other than skiing. But Stowe itself presents a unique hurdle to an arts organization. How do you program for a potential audience that is highly diverse, competing vacationers in the adjacent lodge, second-homeers in nearby condos, and full-time residents of Stowe and surrounding Lamoille County?

Olson, who comes to Spruce Peak from the Corder Magentic Theatre at Emerson College in Boston, is tackling that challenge head-on, starting with one thing: what he calls a "listening tour." That is, he's been meeting with Vermonters to find out what appealed to them in previous programming — comedy and the Shanghai Circus were winners, Olson notes. He's also been connecting with just about every other producer and arts writer, it seems, in northern Vermont. "A good programmer will go into the community to see what's

important to them," Olson explains, "and educate and explain and grow their tastes."

Olson concludes that the "22-year-old who's coming to sit is probably not our demographic." If at his motto of "education, inspiration and fun" is likely to find purchase, in time, both with local families and with second-home owners who spend enough time in Stowe to seek out — and support — cultural entertainment. The facility's staff has already reached out to area schools, and is looking at senior residences, workshops and a future membership program.

Spruce Peak currently has only two shows booked this fall — the popular sketch-comedy troupe Second City (September 20) and the Tico Mex troupe Los Lonely Boys (October 2). While adding to the mix over the

On at The TNE show by Jeff Labrecque

the Natio NAI circu s of th EPEoPIE's rEP ublik of chINA

The roots of the Chinese circus go back at least as far as the Qin Dynasty in the 20th BC, but the modern folk art certainly still has some time constraints. Into China's home of Circus of the people's Republic of China. Founded in 1953, it's precisely perfect in both longevity and talent — and this year marks its inaugural year to reach the U.S. and Canada.

To which we say it's about time.

Based in Beijing and known for shifting the folk art away from the animal circus of its earlier times, the national Circus brings the jaw-dropping, jawing and juggling arts to serve for the original circus to step on the globe. Having earned more

than 30 top medals from international circus festivals, the troupe continues to make the bar on the Beijing troupe group conditions and cheer dancing — both of strength and flexibility that are surely more strenuous than they let on.

The 40 plus member ensemble brings its own variety act to the northern Kingdom this season in Copper Circus.

Kingdom's many Producers at a podium in the November 7
7p in \$22.50

by Jeff Labrecque





On With the Show by J. J. O'Connell

writer, Olson says, he'll go about the behind-the-scenes job of creating "intricate cross-communication" within the community as well as building the board and en-visioning future shows. "I just found an apartment in Shore," says Olson, who owns a home in Bridgewater. "You have to be part of [a community] to understand it." He agrees: "We'll have exciting programming for the spring and summer."

At Dartmouth and Middlebury colleges, what's new is ... longevity. Middlebury's Mahoney Center for the Arts has reached its 20th year, and "the calendar is a little more packed than usual" with concerts, symposia, dance, exhibits and more, says Mahoney director Liza Sacheli Lloyd. "Rather than having one big party, we've taken different tactics on how to celebrate." The staff has come up with 20 new "science engagement strategies," says Sacheli Lloyd—including the whimsical approach of attaching Post-it notes to programs that ask audience members questions about what they're seeing.

While it's not exactly a birthday party, the Mahoney's major event for the 20th is the Calford Symposium, a look-in to the academic year that invites the entire campus to participate in discussions from a variety of perspectives. This year's theme is Creativity and Collaboration. Scheduled for Thursday, September 27, the symposium presents an apt keynote speaker: Julie Barretto, author of *Spark: How Creativity Works* and creator of a popular public-radio program, also called "Spark." Though her message may have particular resonance on campus, the talk is open to the public. God knows we could all use a little more creativity.

Middlebury's seasonal programming has always been strong on classical—and no wonder: The Mahoney building possesses another of the area's most exquisite listening halls. It helps that performing arts series director Paul Nelson is "passionate about solo piano artists and chamber music," says Sacheli Lloyd. "He's an amazing man with a brilliant mind and has an incredible ear when it comes to musicians." She also points out that the sparsely populated Middlebury area yields a "compact audience." "Chamber music does

Zoe KEANE Ng, cElli St

What happens when a solo cello starts jamming with herself? Olson says, he'll go about the behind-the-scenes job of creating "intricate cross-communication" within the community as well as building the board and en-visioning future shows. "I just found an apartment in Shore," says Olson, who owns a home in Bridgewater. "You have to be part of [a community] to understand it." He agrees: "We'll have exciting programming for the spring and summer."

University of Vermont Liza Sacheli Lloyd for Middlebury Center says the interest of looking through a musical physical lens. The cello's unique approach to the scientific world she says, and adds, "People find that way interesting to talk about different ways." Though the cello's unique approach to the scientific world she says, and adds, "People find that way interesting to talk about different ways." Though the cello's unique approach to the scientific world she says, and adds, "People find that way interesting to talk about different ways."

Liza Sacheli Lloyd for Middlebury Center says the interest of looking through a musical physical lens. The cello's unique approach to the scientific world she says, and adds, "People find that way interesting to talk about different ways."



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On With the Show

land itself to a smaller, more intimate audience," Sacheli Lloyd remarks. "It's a good fit for us."

Accordingly, a college favorite, the Emerson String Quartet, will wrap up opening weekend with a concert on Saturday, September 28.

Also big on dance, Middlebury offers a number of annual performances from its own students. This year, Sarah Lloyd points to some impressive acts from afar, as well. Manyhead-based company PearsonWidrig DanceTheater, which will perform a site-specific work in collaboration with the Dance Company of Middlebury on Friday and Saturday, September 25 and 26, and an edgy ensemble arriving from Austin, Texas, the Kade Meehanos, on Friday and Saturday, January 31 and 10 (see spotlight).

This year, Middlebury is launching the Performing Arts Series Society (PASS) to "deepen support" for its programming, says Sachell Lloyd. Since ticket prices only cover about a third of actual costs, she admits, "It's trying to bring in more money." To that end, membership won't get you access discounts to shows, but it will provide priority ticketing, receptions, desks on merchandise and invitations to special events with visiting artists. Like the Post-it notes, it's all part of "a wonderful, grand experiment: to engage people with the arts," Sachell Lloyd says. "It's like throwing spaghetti on the wall and seeing what sticks."

Dartmouth's Hopkins Center for the Arts is celebrating its 50th year with a flurry of programming, including a number of artist residencies, films, talks and more. "Every year the Hop seeks to present very visible artists at the pinnacle of their careers, and emerging artists," says programming director Margaret Lawrence. "That hasn't changed, but this year we have some more."

She adds that the season will focus on "what we do best: intimacy." No, not romantic relationships, but the Hay's "commitment to helping people across these artists," Lawrence explains. "One theme throughout is mentorship. On a college campus that's important to us, but it also has to do with the intimacy [for audiences] the Hay has always had."

Lawrence notes that she asked performers to think about what mentorship means, or has meant, to them. How well that play out for audiences? One example is jazz trumpeter Wynton Marsalis, who is bringing his Jazz at Lincoln Center Orchestra on January 14 (already sold out). "He has mentored so many, many people," Lawrence observes. "He chose a jazz tap dancer from New York, Janet Dorn, who will perform with the orchestra. He actually calls Wynton 'Uncle,'" she adds. "That's one way of showing mentorship."

As always, Lawrence is brimming with enthusiasm about her upcoming season, which is sprinkled with curly-edge shows. One of



[The Taming of The Shrew](#) - Aquila Theatre

London, Irish and New York, based Aquila Theatre has visited Vermont, before with a double bill of sluggingly round we produced some of Shakespeare's greatest works. This time, it's a comedy featuring one of the finest women Irish female choruses. The battle of the sexes. In the story Eileen the lovely daughter of a lord, is going to be married but cannot enter the wedding unless her elder sister Katherine is married. Of course she does.

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The New Yorker has used Apple's "supporting and clever staging" to make the class relevant. The company is on a mission to do just that and is free to do so. With a 15-season in New York performance at this fast pace, word-of-mouth and rigorous training schedule, Apple seems to be the global download for Altkind, a great success.

The company somehow finds time to run an educational program in New York, too. It's the plastic company, in the words of the New York Times, "classically trained and modern in taste."

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Bur Lingto Nch Amber arch Estr A with
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Stacyin Karmali was the only Vermont Youth Orchestra player to make it big. Sean Newhouse, who grew up in South Burlington and played in the VYO during Pugh's first 14 seasons, is now assistant conductor of the Boston Symphony Orchestra and performed the role at the invitation of James Levine.

When he heard the 30 minutes to Vermont game started a Little League game, he went to the popular local group the Burlington Chamber Orchestra. He likes to watch games a lot, so he got into the game. He has a lot of friends, a lot of big friends (things like the Blue Holes) but he was actually so scared of the 1990s.

The program will feature a couple of beautiful "lyrical poems," in Florensis's opinion, like Verdi's 1855 dramatic music opera *La Traviata* (program 10). It includes 20th-century folk composer Gershwin's *Concerto* — a choice designed not only to showcase Florensis's talent, but also to highlight the talents of guest conductor Peter Gilmore — and Leonid's *Myth of the Spring* (program 11). Florensis's *Concerto* has been a success story for the Czech composer, Antonín Dvořák.

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On With the Show 4:20

the most unusual she calls "smiling, profound, as bald-headed, absolutely unique in the world." Australia's Back to Back Theatre elicits that string of accolades for its *Ganesh Versus the Third Reich* (January 18 and 19).

The company's critics of "normal and unethically challenged actors," Lawrence says, "and they fear monster workaholic." The play itself is a bit of a story within a story, the capsule, that "shows a theater company struggling to work together under a dictatorial director, and imagines what if [Hofstadter] headed Hitler and if Oswald travels through time and space to the Third Reich" to reclaim the situation — an ancient film's symbol of well-being. "It absolutely shows the power of religion and the terror of Hitler's regime," says Lawrence. "When I got too intense, it takes quite to some one who can't get a piece quite right — some of it is funny. It will leave you in tears," she concludes. "I was overjoyed. I will never forget it."

On that note, let's get us with the show. (f)



mswrl SSEY

[illegible]

Wherever the answer lies, it's almost impossible to find. It's an enigma, a puzzle, a mystery. It's a question that has haunted the minds of philosophers, scientists, and the general public alike. It's a question that has led to some of the most profound discoveries in the history of humanity. It's a question that has shaped the course of our lives, and it's a question that we must continue to ask, for as long as we live.

Higher demand at Flynas Muscat, October 16, 8 p.m. 544-6175.

Q&A BULLET

**The Tempus T Replica,
KIDD PiVot.**

Stylizations: The Rumpert opens on board a ship, where its masts and rigging are ironically sustaining pulchritude. Consider choreographer Glynnis of Pina's dancer: look to version The Tempest of Repetto's takes a dollhouse perspective. A male dancer holds a female dancer a small angelus look. Chaperone? he should and she shows the paper vessel into her mouth (thunder cracks) and the stage goes black. The lights come back up a red flash like lightning. Dissolve divided in white: the e heads and faces fully covering angelus alien-like masks, apparitions of a menacing, heart-shattering form: three bodies falling against the horizon line.

Over the next two acts, the dancers of Peter Sarsgaard's failed company Kadda Pevet, explore the myths of Shakespeare's tale of magic, obsession, desire and revenge through inventive dance, inventive sets and the occasional distressed look from the central star.

After her mother's company in 2002, naming a K-12 for outlaw Billy the Kid and "Pistol" Pete, movement 2011 required Ball and production. A former company member with British Columbia Ballet (BC) and William Forsythe's Ballet Frankfurt, Pige refuses her street-style choreography with

Wrote the *Frankfurter Bundles of The Tempest* Rapier, which debuted while Gold River was at residence in Germany after that year "The words and letters showed the first love."



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On With the Show W-F 10P



Bor DER music: DAVID HIDALGO AND marc. riBot

Bor DER Music is a progressive collaboration between master guitarists David Hidalgo and Marc Ribot that results in the lively intermingling of seemingly opposing cultural influences and sounds. The duo explores the music where East meets West, North meets South and urban the occasional edgy megalithic avant-garde sensibility.

Neither player is a stranger to border-hopping musical excursions. Hidalgo is the founding guitarist and vocalist of Los Angeles' Los Lobos and a member of the Latin Playboys two bands that have long blured the line musically speaking that runs along the Rio Grande. Meanwhile, Ribot, known since his days in groundbreaking rock band the Lounge Lizards, has played along with musicians as diverse as Tom Waits, Alison Krauss, Elton John, Chameleón and the Black Keys. You know, to name a few.

Together, Hidalgo and Ribot craft an explosive dynamic. Lat in forward counter that is rooted at many styles and cultures but transcends any familiar definition. Except maybe one: melting pot.

Open membership: January 26, 8 p.m. \$26.95

DAN BULLER

Fátoum At A DiAw Ar A

Imagined magazine's readers voted Mula Fataoum Osawa the West Hill Artist of 2012 — and likely her best friend in the world. Osawa's jazz, funk and rock with West Coast musical influences. Or maybe her best friend's voice and undeniably beautiful arrangements. But there are not the only reasons to adore her singer. The 30-year-old, now based in her songs for the night and with a growing African, particularly women. In fact, this month Osawa is featured in a multi-act festival program, called "30 Songs/30 Days" in support of the 30-day "Turn of the Tide" campaign. Osawa's latest release is called "Fátoum" (which she calls "Fátoum"). It's not her not to be missed.

Spending Auditions: Hopkins Center, September 29, 8 p.m. \$25.00

PAMELA PELSTON



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School "Spirit"

Championship basketball isn't enough to save Rutland's Catholic high school

BY KATHY YN FLAEG



Mount Saint Joseph Academy in Rutland

The atmosphere is jovial at the open house for Mount Saint Joseph Academy — Rutland's Catholic high school. Polite, white-haired alumni tend the grills inside the athletic association hall. The new principal, Sandra

Wilkins, glad-hands with parents and teachers. Meanwhile, a volunteer is playing mathematical with some of the new students. She steers one long-legged, wide-eyed teenager over to a pack of four veteran classmates, and a few moments later the five girls lapse in across the outfield of Saint Peter's Field.

But the light-heartedness of the summer open house is belated by a weighty reality: MSJ is desperate to attract more students. In its heyday, the high school educated as many as 600 students a year and earned more Division I football championship than any other school in the state, including rival Rutland High.

Three years ago, enrollment had sunk to a mere 65 students, almost a tenth of what it once was. The numbers have picked back up slightly as a result of reinvestment of funds, such as this one, on the part of parents, teachers and alumni. Around 80 "Mounties" were scheduled to show up for the first day of school — which has MSJ boosters breathing a bit easier than they were a few years back, when a letter from the diocese handed down an ultimatum: Cut the budget or close the school.

School board chair Peter Giacalone admits the

looming threat "It's a fire under us." The school board slashed \$100,000 from the school's operating expenses, and today MSJ is still fighting tooth and nail to stay in the game. In a state where declining student enrollments threaten the future of both public and private schools, the Catholic high school faces the added challenge of convincing families that a faith-based education — to the tune of \$9000 a year — is a worthwhile investment.

"I wish we could get the enrollment up," says Chris Thinska, a mother manning the refreshment table at the cocktail. She frowns slightly. "It's a wonderful place, and I think if people gave it a chance they'd see what I do."

That would include on-laps scholarships totaling \$1.1 million, begged by the 24 graduates in the class of 2012. For three out of the last four years, 25 percent of the senior class at MSJ passed the college-level Advanced Placement rule book exam.

Harder to quantify: MSJ appears to be a close knit community, in which everyone's related, or close close to it. The August barbecue feels more like a family reunion than a school function. Instead of the usual bellyaching about small towns and smaller schools, the students talk up their cheer leaders and many friendships.

"I love it," says junior Grace Gonzalez, the daughter of the school board chair.

"You've got to be friends with everyone because you can't avoid anyone," says her pal, senior Shea McGee.

"Sign of the Times"

MSJ is nestled in a residential neighborhood southwest of downtown Rutland, surrounded by streets dotted with large, imposing old houses. Some blocks are in better shape than others. The brick high school, in the shadow of the hulking St. Peter Church, also neighbors two of the Catholic Church's four eldercare facilities in the state. The Sisters of St. Joseph started MSJ as an all-girls academy in 1952. They built a larger facility in 1977 and began educating boys as well.

Joe Rosendo, class of 1963, was one of 13 siblings to attend MSJ. Just look around, he says, at flowering bushes lining the nearby streets. They used to house the bery, Irish and Italian Catholic families — many of whom migrated to Rutland following the discovery of rich mineral deposits in the region — that swelled the high school's ranks. There are fewer Rutland residents today than there were in 1950.

Talk to enough MSJ parents, and you start to get the feeling that everyone's grandparents went to school here, that everyone's kids and grandkids will come up through the ranks.

Dwindling enrollment is a "sign of the times," says alumn David Foley, class of 1977, who paid \$355 a year to attend MSJ as did each of his four siblings.

"Today you start off to have five kids," Foley says, let alone pay private school tuition for all of them. At one point in recent years, Rutland had the highest unemployment rate in the state.

Vermont's other Catholic secondary school, Holy Memorial High School, is located in more prosperous Burlington, and draws most of its students from Chittenden County. Times aren't quite so tough there. Still, its student body will grow this year from 364 students to 377, despite the school's yearly \$8500 tuition fee.

In a perfect world, says Gonzalez, MSJ would enroll at least 100 students — but for the time being "we'll take what we have," she says. Some "local" students travel from as far away as Greenville and Whitehall, N.Y., to attend the high

school. In the 1990s, the school began actively recruiting international students from China, Taiwan, Germany, France, Mexico and a host of other countries.

They also attracted a handful of students from the Bronx — a number of them talented basketball players who helped the Mounties bag a Division II basketball championship last year. Baffling from notoriously cross-ridden housing projects, the students arrived in September 2010 and stayed with host families in the area. Their recruitment stirred some controversy — parents and students complained of losing out on playing time, outsiders accused the school of seeking the dock. Those unpopular sentiments — including nasty remarks traded on Facebook and directed at the host families of the Bronx students — landed the school in a New York Times story, headlined: “In Vermont, Bronx Players Help Teams, but Not City Outcry.”

Senior Matthew Sanborn, the tall, dapper-headed captain of last year's championship team, focuses on the positive. He says the team's success sent a welcome jolt through the school, showing more talented players on the team “made everyone better,” he says. “After the football games” he says, referring to the school's triumph over their one-time rivals, “I could see kids who were proud to put on an M&J shirt. I saw a good sense of pride.”

It was a galvanizing moment for a school that, for decades, was renowned for its athletic prowess. “My grandfather talks about it all the time,” says Muccio, a fourth-generation Mountie. He drops his voice to an active whisper. “Back when I went to M&J, we used to win football games!” Muccio agrees their hometown rivals were especially infamous. Kirby Archer, class of 1972, remembers those cross-town games as a “three-day” — great pep rallies, cheerleaders, games that brought the town to a standstill. “It was the end

and the glow,” he recalls. “The rivalry was intense and fabulous and extreme.”

Those days are over. The football team dropped down to Division III three years ago. Athletic Director Marty McDonough — who has worked at M&J for 45 years — says the school just reached a point where it couldn't compete anymore against larger schools with deeper teams. “There was a lot of emotion about it,” he admits. “Football has always been a draw for M&J.”

Last year's basketball team was no slouch in the arms. McDonough describes M&J's victory as a “big bonus, a big plus” that brought a lot of old alumni back into the fold. Still, he's reluctant to pin too many hopes on hoops. A few of the team's students graduated last year and, while the school hopes to attract more, officials say that decision is less about finances than it is about realizing its Catholic mission.

Higher Expectations

When the economy started declining four years ago, Vermont's 13 Catholic schools felt the impact almost immediately. Hardest hit was M&J, according to Brian Fadden, the superintendent of Catholic schools for the Roman Catholic Diocese of Burlington.

It's not because people don't want a parochial education in Vermont, which ties New Hampshire as the least religious state in the nation.

“It's because they can't afford it,” Fadden says.

In some ways, Catholic schools were better prepared for the crisis, which they had already gone through the process of consolidating and reorganizing — a prospect public schools could face in the years ahead. The last consolidation came in 2009 when schools in Barre and Montpelier combined

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The Mount Saint Joseph basketball team plays a home game against Brookfield High School.

School "Spirit" BY C

Fuller hopes the remaining schools are well-positioned for the years ahead.

Religion adds, "Most real-time parents are looking very closely at their public schools ... and they have much higher expectations. The more they look at us, the better we're going to seem, the better choice we're going to be." Fuller says, "I think they're going to want their children to say a prayer now and again."

According to administrators, downsizing and adapting to other changes has made Vermont's Catholic schools more

stable than their public counterparts. "As a Catholic school, we're able to make change happen very, very quickly," says Frederic Thibault, the principal of Christ the King School in Burlington. There aren't as many administrative hoops to jump through or state or federal restrictions to consider. No teacher unions, school boards or budget votes, either. Catholic school leaders tend to make less money than their public counterparts.

"You just got more staff done," says Fuller, adding that the flexibility extends to unadvertised learning. "We personalize that instruction as much as we possibly can with the resources that

we have," says Fuller. "It's always a great loss to us when we lose a child we cannot serve."

Ultimately, though, there's a tuition bill. Fuller says that MSJ's pricing may be causing the dropout in the nation for a Catholic high school education — but at nearly \$6,000 a year over 10 monthly payments, she concedes "there's a huge payment every month." Besides class, and fundraising and scholarships can help, but that money only goes so far.

Parent MJ Loeber isn't complaining. When her daughter wanted to transfer to MSJ after two years at Mill River Union High School, she admits she was

anxious — about the change, but mostly about the cost. Now a year after that decision, she's singing MSJ's praises.

"I don't think people realize how generous the school really is," says Loeber. About 40 percent of the student body receives some form of financial aid. Last year the school drummed up nearly \$250,000 in donations for the annual fund. The volunteer-staffed athletic association raised more than \$100,000.

This summer's "Vicer Car Fair" fundraiser brought in more cash. At \$75 a head, about 300 diners, mostly alumni, packed into the conference hall at Keene's Holiday Inn. The hilarious K.J. Castella III, chair of the development committee, played MC for the night, ribbing his old classmates from the podium and telling up the school's recent achievements: that beloved basketball championship, the scholarship numbers, and the recent award from the "small and excellent" grant program at the Vermont Community Foundation.

By the time John Castella, class of 1966, stepped up to the podium to receive a distinguished award on behalf of himself and brother Doug Castella, spirits were high. At MSJ, the school community is happy that it's not the size of the dog in the fight but the size of the fight in the dog.

"I don't suspect whether there's 600 students on Convent Avenue, or 50," Castella told the crowd. "The values are alive and well."

Of course, the numbers add up — but for now on the main edge of leadership, MSJ's biggest supporters are mutually optimistic.

They're hoping the rebound lasts. **C**



This story originally appeared in the September issue of Kids' VT.

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SIDEDISHES

BY CORIN HIRSCH, ALICE LEVITT & SARAH ALEXANDER

Capitol 'S,' for Sushi

AMONG THE SEVERAL MONTEPELIER RESTAURANTS Among the handful of new businesses opening in Montpelier this fall, one may be met with particular enthusiasm because of the fare and the location: a new sushi bar in the long-empty, historic Chimdenin building at 61 State Street.

"I have concerns [in August] from Montpelier that ask, 'When are you going to open in Montpelier?'" says GARY HAY, the owner of Burlington's **ARROW WOODS** and the forthcoming eatery. "Then, they don't really have a choice. I would be trying some new things."

The capital city's only taste of nigiri sushi currently comes from Huzume Sushi, which has Wednesday at **RAMBLER** by December; it will have some sushi competition at the 30-year-old, 60-seat, bistrot-style restaurant inside the former bank, which landlord **ARON JACOBI** is renovating.

Jacobi — who has a degree in art history and architectural design — says he re-dos all the space in "inspired by historic houses of the 1920s and whimsical thoughts of the '30s, mixed with a little New York City [photographer] show a warm-toned room with bougainvillea and art-deco touches. He will bring in a contractor in October to build the sushi bar and put finishing touches on the kitchen. There will also be a full alcohol bar.

Though Hay will have worked out a name or a menu for the new restaurant, he says it will likely have more fixed offerings than in Burlington, including hot dishes and new rolls. He has already ripped a few chefs from out of state who will help him plan the menu. "I

want to bring some slightly different food to another town in Vermont," Hay says.

— C.M.

Granite City Growth

CONCEPTING PUB & KITCHEN TO OPEN IN SPRING

When the **COBBLESTONE PUB & KITCHEN** opens at 67 North Main Street in Keese in late October or early November, it will be the result of decades of planning. Local actress **KEITH PAXSON** and **ANDREW McDEVITT**, best friends since grade school, both grew up to be restaurateurs. Paxson worked in fine-dining and became an on St. John and Martha Vineyard before opening **WATER'S END THE COUNTRY INN**, which he sold last year. McDevitt was more interested in the pub world, working as general manager for the 13-location **British Beer Company** chain and as owner of an upscale Massachussetts pizzeria.

Now the friends are combining their skills for the joint venture they're calling **Wanted**. And the search does not just reflect the fact that it's a stone building on a corner, says McDevitt. "We want to be a cornerstone of the community — really involved in the front lines of bringing home back to the Keese our parents remember," he says.

The pair hopes to appeal to both blue- and white-collar moderate with a wide range of beers and foods to suit every palate. Twenty-eight beers on tap will include selections from **LAMSON & FINEST LONDON** and **HILL FARMSTEAD ALEWORKS**, as well as other local find cult beers from within and outside Vermont, and boutique wines. But there will be mass-produced ones, too. "We're going to feature

Celebrity Sustenance

NEW ENGLAND CULINARY INSTITUTE MAKES NEW COLLECTIVE CHIEF

Since **TOM KINGS** left his job at the **NEW ENGLAND CULINARY INSTITUTE's** executive chef to open **JOHN'S CAFE** in **WETTER** a **WINTER** last year, **PAUL VORHAGE**, vice president of culinary education, and **KEVIN O'CONNOR**, vice president of food and beverage operations, shared the seat. This semester, **ANDREW JACOB** debuts as **WINTER's** permanent replacement.

Chief owner of **Restaurants** **JOHN LACROIX** in Greenfield, Conn., since 1983, O'Connor is best known as **James Beard** Foundation award winner for both Chef. Northeast and a champion of the 2012 season of the **Food Network** competition show "Chopped." In his native France, the certified master chef has been knighted as both a **Chevalier de Merite Agricole** and **Chevalier des Arts et des Lettres**.

So why did the chef decide to make the transition from chef to educator to become an educator in the Green Mountains? "It really came to share the knowledge that we have. All of us want to teach in some capacity," he says. "It was the right time and the right location in Montpelier. When I heard about this opportunity, I just jumped on it. I wasn't even thinking."

O'Connor will sell his 50-seat restaurant, but will continue to sell gourmet gifts and holiday food gifts and chocolate through his website. At **KINGS**, the chef says he sees no reason to make any major changes, but plans an updating he calls "very, very modest, very, very open" style of management. The primary mission, he says, is to make sure every

student knows strong fundamentals, and to get to know each student individually. "I just want to say to the students, because I will recognize them," he says.

— A.L.



the best possible beers we can get our hands on, as well as what our clientele want," says McDevitt. "We don't want to pigeonhole ourselves. Our whole thing is [about] being approachable."

That philosophy extends to the kitchen. **NEW ENGLAND CULINARY INSTITUTE's** academic advisor chef **ANDREW JACOB** recently cooked at the **Keto-Carlton** in Atlanta.

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food

Drink to Your Health by Joe

Just Before November

Taken straight, the first sip of Italian Fernet Branca packs a wallop, like enough syrup with a halfal of dirt thrown in. But as you ruminate on the midrange of herbs, roots and bark in the formula, the notes of chamomile, myrrh, saffron — and possibly even St. John's wort and echinacea — begin to emerge. Though some people shoot it, the stuff remains hard to handle on its own. Pairing Fernet with some sweetness softens its edges and amplifies its digestive powers.

1 ounce Fernet Branca

1 ounce local H&M Gin

Ice cubes

1 teaspoon ginger syrup, such as
Savory Syrup

Ginger beer

Ginger peel

Put the Fernet and gin over ice, add syrup, and swirl well to combine. Strain into a short glass and top with cold ginger beer. Flame an orange peel by lighting a match and gently warming the outside of the peel for a few seconds to release the oils. Rub the warmed edge over the glass and drop the peel into the drink.

Glen or Glenda

From Jeff Beaman of Prohibition Pig in Waterbury

Prohibition Pig has one of the most apothecary-like bars around, heavy on bitters and digestifs. At a farmers market last year, head bartender Jeff Beaman picked up a bottle of blueberry vinegar from Adam's Berry Farm and because "absolutely," he says, with using vinegar in his drinks. This cocktail mixes it with lemon, basil syrup, soda and bourbon for a honey, pretty drink.

Ice cubes

1 ounce Jefferson's Bourbon (omit for a
nonalcoholic version)

1/3 ounce Adam's Berry Farm

Blueberry Vinegar

1/2 ounce basil simple syrup

Soda water

Time wedge

Fresh blackberries for garnish

Fill a glass with ice. Add bourbon, vinegar and simple syrup. Stir to combine. Top with soda, squeeze in a bit of lemon, and garnish with a lime wedge and a few fresh blackberries.

(To make basil simple syrup: Bring one cup each of sugar and water to a boil and remove from heat. Add 10 basil leaves. Let sit for an hour, or longer for more saturation. Strain and refrigerate.)

Spicy Chai Rum Toddy

From Don Herrigan, co-owner of Scepticus Syrup of Vermont and head bartender at Positive Pig in Hardwick

Last week, Herrigan was running a wicked cold, and toddies were on his mind. This one draws honey deep from the rich, recently released Rockwood Reserve Rum from Duval's Mill in Barre. He writes: "The balanced infusion of spices, citrus, bitter, heat and the aged rum [is] perfect care for what ails you. This cocktail will ensure that you enjoy your cold."



Glen or Glenda

More food and the classified section, PAGE 13

SIDEdishes

CONTINUED FROM PAGE 11

From left: Gaffney and Cook-Pearson



but also has experience cooking in pubs. Pearson calls Cornerstone's cuisine "modern American pub with an upscale twist." Though a

menu hasn't been assembled yet, the owners hint at a mix of classic dishes that will include burgers, sandwiches and pizzas.

Wherever the food turns out to be, it will be tailored to suit the demands of the residents of the revitalized Barre. "It would be great to be part of rebuilding the community one pub at a time," says McElhenny.

—A.L.

Crumb

LEFTOVER FOOD NEWS

BAR AND LUNcheon of the LOVELY, a Wetafield-based external cooking business focused on dairy, egg and gluten-free gourmet cocktails, will appear as contestants on the ABC reality show "Shark Tank." The business-oriented show includes a panel of investors, or sharks, who review an array of hungry entrepreneurs seeking investments for their

companies or products. In exchange for their capital and confidence, the sharks receive good karma and a return on their investment.

"We are huge fans of the show and watch it every Friday," says Don Holitz. "One night, we were struck with the thought of applying and quickly sent a brief email to a casting director before we knew it, we were in Los Angeles."

Beat for the local underdogs when the episode airs on Friday, September 28, at 8 p.m.

—S.A.

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2/3 cup hot water
1 inch black tequila
3/4 ounce fresh lemon juice
1 1/2 ounces Blau's Hill
Buckwheat Reserve Rum
1/2 ounce Kampachi Ginger Syrup
Dash of Urban Moonshine Citrus Bitters
Dash of cayenne pepper

Strip this black ink for four to five minutes in a bag filled with hot water, stir in the rest of the ingredients, and enjoy.

The Purple Paloma

Caldarra's *Spirits Elderberry Caramel* is beneficial to your immunity and digestion, but working it into anything other than a spritzer is a challenge — if only because its personality is so strong and sweet that it dominates other flavors. The slight smokiness of tequila seems to temper its sweetness, however, and a splash of rosewater adds mood-lifting aromatics.



Spritz of mint
1 ounce California Spirits Elderberry Caramel
1 ounce Blanco tequila
4 drops Urban Moonshine Citrus Bitters
1 teaspoon rosewater
Ice cubes
Soda water
Lime wedge

Muddle a sprig of mint in the bottom of a glass and pour in caramel, tequila, bitters and rosewater. Stir to combine. Four into a tumbler filled with ice, top with soda water and a spritz of fresh lime juice, drop wedge into the drink, and enjoy.

Lava Mower

From *Crysalis Medford*, owner of *Kismet in Montpelier*

Kismet's whimsical cocktail menu is full of healthy-sounding libations, from a Kombuch-In (kombu, lime, kombucha, cane juice and sour mix) to a Garden Martinis made with tomato, celery and

cucumber juices. This delicate drink combines green juice and muddled mint with lemon juice and Prosecco.

Spritz of fresh mint
Ice cubes
3/4 ounce fresh-pressed organic whey-free, spinach or parsley juice
4 ounces chilled Prosecco
Lemon wedge

In a cocktail shaker, muddle the mint in half a cup of ice. Add the pureed greens, then add Prosecco and a squeeze of lemon wedge. Cover and give the shaker one firm-wristed turn to combine. Strain into a Champagne flute.

Nightly-Night

Though not a restorative per se, this boozy milkshake — with vodka, yogurt and fruit — is quite extensive, good for the soul and an unexpected blend. I used fresh Butternutts Pure Maple Whisky, which I freeze until hard.

2 ounces Vermont Spirits White Vodka
1/2 ounce aged cashews (optional)
2 ounces maple yogurt, such as Butternutts, frozen
1 fresh peach or other fruit (optional)

Combine all ingredients in a blender and mix until smooth. Serve in a pint glass with a straw. ☺

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"People like Gordon Ramsey, but here's the thing," Edna Sutton says. "British food doesn't have a great reputation."

Sutton knows her native fare is notorious for grating tongues and beyond-recognition meats. She admits that many of the customers who order English dishes at her Brandon Music Café order are Brits themselves or recall favorite meals from trips across the pond.

Edna Sutton says of the restaurant "People wanted somewhere to eat before they heard the music." Since her arrival, Sutton has been slowly adding dishes to the menu to the east and her cook, Donna Twink, perfect them.

On a recent Thursday afternoon, a glance around the no-smoke loft reveals a grand piano facing my table, on my right, shelves hold some of the 300 albums Donna Ave has released. Above my head hang stage lights and microphones. They

tempest, pretty grapes, pink radish slices and strawberries brighten a pile of mixed greens and spreads. On her way to the table with the salad, Sutton grabs a plate holding three tall creamers, each containing a different homemade dressing. Perhaps in a nod to British salad cream, she recommends the tart and creamy ranch with the composition.

I prefer the raspberry vinaigrette. The balance of sweet and acidic notes is perfect, but what really made the dressing memorable are the colorful chunks of pulp, which pop with fresh, fruity flavor. "Dressings do make such a difference to the food. There's two ways about it," Sutton says. "I do credence with balsamic and honey, too. A lot of people, I'm converting them to they go along. It just makes a nice change."

For a light lunch entrée, here's Welsh rabbit. Typically this dish is composed of toast in heavy cheese sauce, often made by blending cheddar and mustard into a thick, room-temperature sauce such as creamy béchamel. At Brandon Music Café, the result is more like the English muffin pizza you wish your mother had made.

The base is two halves of puffly, chewy English muffin, both topped with ultra-fresh, flavorful tomatoes and melted, mild cheddar dotted with parsley. It's simple but delicious.

Other dishes are more traditional preparations of Brit cuisine. Just as Americans have a passion for pork, Brits know their way around a cut of beef. In fact, most of the dishes on the British menu at Brandon Music contain one or more farms.

These hearty offerings are no bull. Steak-and-ale pie is richly broiled with Guinness. At first bite, a slice of beef seems too tough, but then it succumbs to tender ribbons of creamy sauce. Macaroni makes the stout best, soaking up every bit of meat and just a hint of balancing vinegar. A layer of puff pastry on the bottom fits perfectly, ensuring that there's never a bite without the buttery crust.

Beef cassoulet with herbed dumplings is Brittany's answer to American chicken and dumplings. The alternating caramel-colored gravy adds vibrance and meat cooked to perfection. Potatoes are creamily soft, while cornstarch yield just lightly to the tooth. The chunks of meat are even more tender than those in the steak-and-ale pie. But



Savory Notes

Brandon Music Café combines music and food BY ALICE LEVITT

But that hasn't stopped the restaurant on Brandon's Country Club Road from winning converts with its blend of food and live performances. *Smile Magazine* recognized Brandon Music as "Best Classical Lunch" in this year's Best of New England issue. Now the 3-year-old business, owned by two expatriates — Sutton and her husband, Stephen — is poised to expand into downtown Brandon.

In 2008, Stephen Sutton came to Vermont to start Brandon Music — which then encompassed a recording studio, performance space, store and tea room — while Edna finished overseeing the building of a school in their native Yorkshire. She joined him in the States in the spring of 2010. Not long after, Stephen's classical music label, Divine Art, had its first big hit, composer Paul Meillon's "New Keeps the Christian Church" after being played at the wedding of Prince William and Kate Middleton.

It wasn't long that initially brought people to eat under the soaring, vaulted ceilings of the converted barn that once served as artist William Kinship's studio. "We started because of the concerts,"

are in place for Left for Trio, featuring Michael Smith, the New York City guitarist to cover for that week's BEBOB Thursday-night jazz concert. Most Fridays or Saturdays, Brandon Music Café plays host to a classical artist, as well.

Until recently, the café served only during the day, but demand from concertgoers arriving straight from work has spurred Sutton and Twink to add early-bird diners that start as early as before the 5:30 p.m. shows begin. That helps make room in the hall, which only fits 40 seats, or 20 at dinner. Sutton says they're rolling out the dinner menu piece by piece, for now, options include pork loin, chicken cooked in Port with mushrooms and pork with caramelized apples. "There just gradually trying different things," she explains. "Some English things I would [still] love to do — Yorkshire pudding and roast beef."

But when you come, rather eat already sample plenty of British fare. The café serves its full menu from noon to 9:30 p.m., each day but Tuesday, and there's a carry-a-go vegetable.

In fact, most dishes come with a seasonal twist. Currently, halved cherry

food

it's the press-coated dumplings that give the dish its character. Starting as elongated biscuits, they combine with the sauce as they sink in it, becoming a moist starch that adds touches of herbaceous flavor to every mouthful.

Though Sutton oversees the kitchen, the former social worker does not bear the title of chef. That belongs to Towle, an American cook who previously worked at Green Mountain College and at the local Eastern Restaurant in Corrales.

The challenges of working together are twofold: Towle is learning inquired and must read Sutton's lips to get her cooking instructions and orders. "It's not a problem as long as I don't talk to her back," Sutton says.

For her part, Towle has had to learn the ropes of a whole new culture. "It's been cool, very interesting," she says of switching to British fare. "Even the recipes are different. Ingredients have different names."

It's very exciting." Towle has brought her own, distinctly American contributions: five award-winning chilis, topped with sour cream and corn bread, has been a popular addition, says Sutton.

But Towle's baking skills may be her most valuable asset. Much come with petite, three-lobed rolls that turn up just slightly too heavy to be a drawback. The fluffy bread is a preview of the desserts to follow. Towle's specialties include a chunky pear cake with pear sauce and Triple Ginger Pound Cake with pineapple cream.

There's a range of British desserts, too. Sutton offers her a pot of black Assam tea to go with a pair of sweets. The tea service comes with dollopable size portions of lemon and sage presented in a pot fitted with a spoon that sits in a G. del. It's part one of the quirky fun of porcelaine in the room — Sutton also sells rare and vintage china tea sets and British brands of tea and biscuits.

She brings the bread-and-butter pudding to the table fresh from the oven. At the same implies, the difference between this dessert and the bread pudding to which most of us are accustomed is that each slice of bread is buttered before being added to the milk and egg mixture that moorings and bakes it.

The pudding isn't overly sweet. In fact, much of its sugar comes from raisins and dried cranberries soaked at the bottom. The golden, nutmeg-spiced cube sits in a pool of double cream, which intensifies the buttery flavors.

Diners seeking a stronger sugar rush would be advised to try the warm breads too. Made of molasses like the sugar syrup, the dish is strikingly similar to Pennsylvania Dutch shoofly pie. Its warm, soft and penetratingly sweet. Fortunately, lemon slices and whipped cream cut through the now-overload of sugar.

The combination of food and music has been such a hit that Brandon Music is growing. The staff and performance space will remain in the former Kaul's barn on Clarendon Club Road, but Stephen Sutton's phenomenal success and recording studios will relocate to a building in downtown Brandon that the couple has purchased.

In open to the Compass Music and Arts Center. While part of that space will become a community center operated through the non-profit Compass Music and Arts Foundation, other areas will house Brandon Music's live-streaming radio station — up and running by next summer. Sutton hopes — and a small studio serving coffee, sandwiches and cakes. A 100- to 300-seat concert hall is also part of the long-term plan.

This week, the partners are headed back to England to renew their vows, which will allow them to stay in the U.S. for two more years. If all goes well, they will open Compass — which they'd hoped to inaugurate last March — soon after Towle will oversee the new entry, as for having new and shiny stuff, "demand will dictate how we'll grow the business," Sutton says.

Judging by the current crowds at Brandon Music, the couple will need to keep renovating those vows — and preparing their home cooking for their adopted neighbors. ☺

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HALL HOME PLACE
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Join us on Saturday, September 10, 10 am-5 pm
 as we celebrate Teddy Roosevelt Day

There will be a special tasting of our set ciders and new apple wine paired with cheeses from Boston Post Dairy.
 All will be available for purchase.

45 Main Street, Isle La Motte, VT
 (802) 928-5091 • hallhomeplace.com

PHOTOGRAPHY: JEFFREY L. BROWN

september 12-19, 2011

continued

conclusion that

Whitlock I Could Wish There Was a Little More of It
placEdInCommon City Neighbors and local businesses help create a thriving onion City by discussing how to promote civic engagement at a Green Community Center. **Whitlock** 6-3 p.m. Tues. Info: 855-4545.

©2010 Blackwell Publishing Ltd *Journal of Internal Medicine* 267: 105–114

crafts

make it a turf Defunct bicycle parts become marks of art and jewelry that will be sold for a profit, and assumed to be like Pacific Vermont. Dan Siegel is Reynolds, Burlington & Co. in New York. 704-433-0177

© 1993 Blackwell Science Ltd

Q *What if the big E is because of global warming?* **A** *It may be from the Earth's birth. It takes 42 billion years for our climate to change, says David G. Anderson, detailing how environmental shifts have affected cultures across the planet over the last 15,000 years. An expert panel weighs in after the talk. Auditorium. Pwll on Building tomorrow. To sign up, visit www.eweb.org*

at 1000.

globe N.E. will give O.C. in its party
Theater's fourth celebration of the local theater industry is opening the 6th performance of *The Old Couple* (female version) with some rashes and prizes. A little something, a handsome 4-7 pm free program, only 548 5000 (a) in our country (a) in our country.

1011 Wayne H Hwy 1E, Lubbock More than 20 food-buy animals pop up through town in a five-week, long-hauled party, which includes family-friendly events, a life-math carnival, a dog show for Standard Blood, German, and more. (Lubbock 311 or www.lubbock.org)

IN THE MIND OF BIG COUNTRY - Creativity
Pilgrims Productions. Since 1966 and 11
scudnet from ten. It is Doyle's 11th most go-
vernment and history class at Johnson State
College. This very fact documentary features
resident interviewers in a story. Hubbard Library
Member for 30 years. Free info 212-0230

Healthy pythons *Ninia diademata* grow 4-6 long. Arthur and his brother have everything from killdeer to tomcods in their tanks in this class. 1975 Suite, Calumet Arts Center at Calumet, 3000 S. 16th St., Suite 300, 708/360-0100.

Talking with the Victims of the Night 1
months If Alan Foster and I, as Norton's 2004 documentary chronicles the life of the first African American to join the United Negro College

The Queens of yfema III Et' Lauren

get the 2012 building program and new billings as they build a 30,000-square-foot expansion in this study on the petals of the American design. **Cakemount Arts Center** at Johnsbury 1,800 sq m / 19,800 sq ft 55-4 info 788-2600.

TABLE 1. *Continued*

LiSA: Your options: Ng, EVENH, Er, E, Sa, Fr, BB²
 All the values are the ranking. All numbers are 1-based. All values guide.
 You can see more from: <http://www.evsn.com/evsn.html>

[illegible]

CALENDAR EVENTS IN SEVEN DAYS

I strongly And spindly. Her words by *manipulate* users, edges sides forays. Her And style depend on several And other? Below of hours, And workings on. As by listed *manipulate* the called for the all kinds services, where appears the of doing. An even, which listed to users. And that has below.

Challenge: Find an old, good tale story. Do it in your own words.

igned by *EMILY* Magazine, people responded: The *50-Word* Minute Movie Project grew. Since 2006: five best-selling books ("Wild birds roamlands,") praised *Vanity Fair* On Thursday, next editor Lucy Smith, C'ing her. Big heart. Big hurry? He'll talk about the project's needs. Kurner has it, *Blessingway's* to thank. Just check out his final story: "The old baby alone, never were." Then, live trust your own tale. Do speak in a secret shop. Less is more, as they say.



Thursday September 13 10-11:30 p.m. at
Debra Center for the Arts, Johnson State
College Free, rds 625-1128, as rds

Bern After Reading

Get a pipe dream? Twelve glassblowers were competing in the Barn Golem's seventh annual Pipe Classic. So fascinating is the artform's ingenuity, it's common to whet one's appetite for glass, often hankering for an epic live-day showdown. And in the 30 Golden Pipe live-up the boredom for an epic live-day showdown. Each has 12 hours to complete a piece — but truly functional — glass pipe. Drop by the gallery daily to watch the stunning action in the on-site glassblowing stations — or buy a VIP judge's pass to cast your vote for a winner in the wrap party at Nocturne. Cox.com takes the heat.

the page
of 455

Monday 9 September
11.45 to 12.30 p.m. and
Tuesday 10 September
10.30 through 11.30 a.m.
and 12.30 p.m., at
the Broom gallery
in Burlington
Free to watch W.P.
Records Ceremony
Saturday
10 September 22.30
p.m., at Broom's
in Burlington. \$25
for judge's memo
(space is limited)
info: 085-0094
info@broom.co.uk



grass Roots



I point [flowers] because they're cheaper than models and they don't move! painter Georgeo Kettle once told a reporter, rather sarcastically, of course: plants do move — and a new exhibit at the Mandarine illustrates just how much. 'SlowLife,' a fascinating foray into "alternate perceptions" uses time-lapse photography and video clips to speed plant life to a quicker pace, from the daily sun dance of a growing sprout to the final wither of an aging tulip. Set to an original score by composer John Gibson, the multimedia display underlines the parallel life cycles of humans and their landscape.

SEPT. 14-16 ETC.

'SlowLife' Exhibit opening

at Lundy, September 14, 10 a.m. to 5 p.m., at the Mandarine Museum of Science in Norwich; an hourly through; November 25. Regular museum admission: \$35.12. Free for members and kids under 2. info: 648.2283, mandarine.org

SEPT. 15 ETC.

Top Gear

The British are coming! The British are coming! It's not a battle cry, but a call to arms at this weekend's British Invasion in Stone. The East Coast's largest English car show is a trip-varing celebration of British Royalty, Asian Motors, Jaguars, Land Rovers and other sweet rides that have rolled out of the mother country over the years. Friday runs up with self-guided driving tours and a Mean Street party — and things reach full throttle with the Concours d'Elegance and British Classic competitions on Saturday. However, we're most intrigued by Sunday's Barkat Drivers' Competition, in which bloodthirsty drivers compete in a route based on the noted misadventures of a passenger. Vroom vroom.

the Brits Sh WWASH

Friday, September 14, 5 to 9:30 p.m., Saturday, September 15 and Sunday, September 16, 9 a.m. at Stone Events Fair; general admission: \$15 for two days; \$30 for Sunday only. Free for kids under 12. info: 253-7958, britinfo@earthlink.net





Vermont Sings For PEACE 2012 Saturday, September 22 at 4pm

Grace Church UCC, 8 Court St. in Rutland, VT

Featuring Seven Vermont Chorus!

Bella Voice • Countertenors • Green Mountain Chorus
Members of the Vermont Symphony Orchestra Chorus
Orchard Valley Waldorf School Chorus
Rutland Area Chorus • Zephyrus

with support from
VPR
VERMONT PUBLIC RADIO

Admission is FREE! Free will donations will benefit Volunteers For Peace (VFP/2012)



seek. learn. discover. grow.

What is OLLI?

OLLI (Online Lifelong Learning Institute) at UVM is a community of adult learners who enjoy year-round courses and events that are diverse, interesting, fun, and affordable.

join now!

**FALL Courses Now
Open for Registration.**

Become a member and enroll in classes by September 14th to receive an **additional 10% discount!**



classes travel lectures discussions films active learning

Become an OLLI at UVM member and register for courses
LEARN.UVM.EDU/OLLI 802.656.2065

calendar

WED 10/4/12

food & drink

RAINE FARMERS MARKET Crafts, baked goods and more than 100 vendors in the comfort of the town. 10am-2pm. 100 Main St. Info: 802.253.1111. www.rainefarmersmarket.org

CHAMPLAIN ISLAND FARMERS MARKET Raised meats, preserves, plants and eggs. Local shops in season at food trucks. 10 Pine of Lakes Church South Side 4-2p. Free Info: 508.420

CHOLESTER FARMERS MARKET Vendors present locally produced local produce. Specialty foods and crafts. 10am-12pm. 100 Main St. Info: 802.253.1111

ALLIANCE RESTAURANT

WATER Tortellini at the moment! Entrees throughout the week. 10am-2pm. 100 Main St. Info: 802.253.1111

WALLINGTON FARMERS MARKET

Crafts, flowers, herbs and more. 10am-2pm. 100 Main St. Info: 802.253.1111

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CARL SCOTT'S INFORMATION DESK Available for teens and their parents. In-person or by phone. 10am-2pm. 100 Main St. Info: 802.253.1111

MONTESSORI STORY HOUR Available for children 3-5 years old. 10am-12pm. 100 Main St. Info: 802.253.1111

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422/1100

ALAN WRIGHT In *Privacy in the Digital Age*, the executive director of the American Civil Liberties Union of Vermont considers the erosion of privacy due to social media, location trackers, cell-phone surveillance and more. Ashbury Atholium, N.J. \$16.95 (pb) New York

FRANK KIDDER & HARRY HELM The 1940s in Green County: The Old and Forgotten Roads and Pathways of Crawford • Crawford Assn. 24pp. Dues: \$10. 2012-4622

JAMES A. WELSH is 'Invent to Educate: The American Art Museum,' the director emeritus of the Worcester Art Museum offers the first a series of lectures about issues in the music world. Twilight Auditorium, Middlebury College, 450 Main St., 10/11, 7:30-9:30.

LAWRENCE HARES The Fortson Museum & Planetarium and Lyndon State College are joining for a year between the forest and the meadow and its filled on Windows" Super 20 Bentley Hall Johnson State College 4-5 11p Free Info 800-1120

science

BURLINGTON WRITERS WORKSHOP MEET!
Members read and respond to the poetry and prose of fellow wordsmiths. Participants even join the group to have their work reviewed. A meeting-comfortable details and 12 regular (open) meetings. Limited time! Burlington is 20 7 30 p. Free. 954 373 8704

JOHN HERRON: The author of *Blue Lessons: How I Fought in the Vietnam War and Learned That War Is Not as Glorious as We Are Told*, Herron provides a stark, unflinching account of his experiences in Vietnam, and the effects of combat on soldiers and civilians. *Burlington Collier*, 145 E. Main St., Burlington, VT 05401.

THU 13

References

GREEN MOUNTAIN CLUB BUSINESS SPECIAL Long Trail Conservancy has Matt Dorian presents a special of complementary folk businesses and ideas, and Green Mountain Club Leader Bill Carr and Vermont Department of Tourism & Marketing representatives bring an inside look at how a small business is supported local businesses. Long Trail Brewing Co., Long Trail Conservancy, 530 N. Main St., P.O. Box 100, Newbury, VT 05255. 802-253-1111. www.longtrailbrewing.com

conferences

2022 NATIONAL COMMUNITY LAND TRUST CONFERENCE (see NYD 12 T202a on Sign in)

1470

SQUARE DANCE CLASS—Crown Mountain Dancers. Square Dance Club members show and swing their partners, musical on even an off-clubbing and fitness. Prizes at H. Tullie Middle School. South Washington 7 P.m. \$2 fee on September 12 and 24. Info: 829-3924

etc.

40TH ANNIVERSARY CELEBRATION: Local vendors and so on caterers brought it a m. Lessons birthday party made extra sweet with cake and ice cream at 7 a.m. and 8 p.m. and face painting was explored from 3 to 5 p.m. Hanger Mountain's up Mountpelier is a m-w-p in. free info: 203 300-8800 ext. 202. <http://www.hangermountain.com>.

QUEEN CITY SHOOTING: TWELFTH NEEDLE
 awarded Burlington's eighth Tri-Arena indoor
 tournament with four-day sales of the
 city's two major — and equally — yard. Most of
 the four-day Saturday Park, Burlington, 11 a.m.
 (11:30 a.m. and 12:30 p.m.) provides before start time
 (see 10/10/10)

HERBERT AND GRACIELA HERRERA CENTER GRAND OPENING & OPEN HOUSE Herstory built four the new space and its inaugural exhibit after digging into the arts of first knapping and pottery reconstruction. Her most HistoryCenter. 8:00-11:30 a.m. 30 a.m. 2000. 1000

Review of Contributions

FLAMINGO WORLD'S FAIR: This old-fashioned agricultural extravaganza features working antique displays, 4-H exhibits, free shows and a midway. Turf day, world's fireworks, a si-

152

ROBERT PETERSON AND THE ROBOT WARS. (One
year to 7 a.m.)

TRAINING MOST OF THE VERSIONS OF MANGLAND
NEARBY: See WGS 72 5-1000m

Journal of Interpersonal Violence

FLETCHER ALLEN FARMERS MARKET Locally sourced meats, vegetables, bakery items, breads and maple syrup give hospital employees and visitors the option to eat healthfully. fletcherallen.com

Richter Allen Health-Care
Arlington 2 30-5 30pm
Free info 841 2777
Luisa Modanelli
vmednet.org

**HOPPERBAND LIONS
FARMERS MARKET**
Flowers and food, hot
greens, herbs and
fruit, among staples of
fresh baked pies,
honeycomb artisan
breads and nutria
loaf. (United Church of
Huntsburg, 318-200 in
free info 432-9804 or
432-9804)

ARIZONA FURNITURE MARKET
Furniture stores throughout the state are very busy. The stores are selling a lot of furniture. The stores are selling a lot of furniture. The stores are selling a lot of furniture.

ELLINGTON RESTAURANT WEEK (See WFO 12, 9am-9pm)

Panel 2: The Green Supply Chain
 About 100 attendees will help participants map up unique firm contributions to business and society through the Sustainability Academy Leadership Summit. **Location:** Duraleigh, 6-7:30 p.m. \$25 to \$50, and others.

NEW MOUNTAIN STATE FARMERS MARKET Features
stall through an array of offerings, from

 **P** bakery by day. pizza by night.

pizza • appetizers • salads • soups • beer & wine

pizza at panadero

Thursday, Friday & Saturday Nights from 5-9pm

201 North Wisconsin Avenue
802.633.5274 • www.panadero-bakery.com

check our website for parties of 12 or more

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 Open 7 days a week, 10am-7pm

PAPA FRANK'S
Authentic Italian Food
12 West Center St. Waukegan
Main St. Exit 140 North
Sunday - Open 9pm

Join us for
Microbrew Mondays
all beers just \$2
(excluding 21st beer)

802-655-2423
www.papa-franks.com
call 800-7060 for delivery



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of metro denver

"I live downtown so the Y is really convenient. I never have to wait for equipment and the fitness floor staff are so friendly and helpful. This is the best, best place to work out!"



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UVM Soccer**

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AT THE Y**

What will you find at the Y?
Join the party! Take a tour,
call us at 862-8622, or visit
us online at ygywa.org.

DON'T BE A DISH HEAD



DITCH SATELLITE FOR THE MOST ON DEMAND™ – ANYTIME, ANYWHERE.

Get access to more On Demand movies and shows on your TV, streaming online and on your iPad® with the XFINITY™ TV app—available anytime, anywhere. Plus, PC Mag has named XFINITY™ one of the fastest Internet providers in the nation. So with XFINITY, you'll get the speed you need to do more of what you want online, on all your devices.

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Offer ends 9/16/12 and is limited to new residential customers. Not available in all areas. Requires subscription to Starter XFINITY Play with Triple Starter TV. Performance Internet and XFINITY Unlimited® phone service. After 12 months, monthly service charge for all three services increases to \$106.00 for months 13–24. After two years, or if any service is cancelled or downgraded, regular rates apply. After 6 months, regular rate applies to HD DVR service. After 12 months, monthly service charge for Streamplex goes to \$4.00. Comcast's current monthly service charge for the Starter XFINITY Play is \$33.95 and for HD DVR service is \$14.95. (It and internet service limited to a single outlet. Equipment, installation fees, purchase fees, the Regulatory Recovery Fee and other applicable charges (e.g., per call or transaction charges) extra. May not be combined with other offers. TV-based service subscription required to receive other levels of service. All bundled services subject to change without notice or justification. Not all programming available in all areas. Streamplex not available on TV in all areas. **Streamplex** Actual speeds vary and are not guaranteed. PC Mag 2011 rating of 10/1000 as one of the three fastest providers based on average data from speedtest.net. **Speed** \$29.95 activation fee applies. Service (including 911 emergency services) may not function after an extended power outage. Money Back Guarantee applies to one-month recurring service and standard installation charges. Call for restrictions and complete details or visit comcast.com. ©2012 Comcast. All rights reserved.

HPV014982 0001
CM12-123-VLX7

Relay for Kindness Library Hop-a-long! 10:30 a.m. to 12:30 p.m. Info: 223-0338

GROUP IN STORY TIME If you're looking for a group to read and enjoy stories together, this is your chance. Inaugural Library Hop-a-long, 10:30 a.m. to 12:30 p.m. Info: 223-0338

KNOW-BEANS-KIDS'S STORY HOUR Young children who love stories and books will enjoy this story hour. 10:30 a.m. to 12:30 p.m. Info: 223-0338

PAINTER'S CRAFTS PLAYSUP Crafts activities for fun and creativity. 10:30 a.m. to 12:30 p.m. Info: 223-0338

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Midland 1947/1948 Room 328, 1000 N. Main St. Midland, TX 79701. Info: 223-0338

ELONG EDUCATION ENRICHMENT FALL SERIES Later than the fall series. 10:30 a.m. to 12:30 p.m. Info: 223-0338

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theater

THE FAIRY TALES

PORTER REVEAL

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SEVEN DAYS **BURLINGTON BOOK FESTIVAL**

Three days of author's activity
SEPT 21, 22 & 23
DOWNTOWN BURLINGTON

Readings, signings, events, workshops, musical performances, films, original music, exhibits & special events featuring literary luminaries from around the world - and just around the corner!

Friday, 9/21
FESTIVAL DEDICATION
Join us for a celebration of the groundbreaking work of author & activist Jai McAllen

Saturday, 9/22
THE YEAR'S MOST IMPORTANT BOOKS
Join us for a celebration of the year's most important books

Sunday, 9/23
THE YEAR'S MOST IMPORTANT BOOKS
Join us for a celebration of the year's most important books

1ST ANNUAL BOLTON OR BUST

BREAST CANCER PREVENTION HIKE 2012

Join us for a hike highlighting the importance of breast cancer prevention

SATURDAY, SEPTEMBER 29TH
Bolton Valley Resort
www.boltonorbust.org

Proceeds benefiting the breast cancer prevention activities of:

Planned Parenthood of Northern New England
BREAST CANCER FUND

REGISTER TO HIKE TODAY at BOLTONORBUST.ORG

Individual: \$35
Family Registration: \$55
Corporate Team: \$100

Fundraising goal of \$250 per person is encouraged

Register by Thursday, September 25th

Sponsored by:

Bolton Valley Resort | Redstone | Genesis Foundation | Lanthier Foundation
Shelia & Jeffrey Hollander | Seventh Generation | RSW | JOK | LUMA | Abru

admission: \$10-12. Free for members and kids under 2. Info: 845-330-02

fauna & florals

COLORS OF THE HINOKIHO KUTSUMI FESTIVAL At the lowest change house townfolk gather for a peaceful festival, train ride, arts and crafts, live music, and a picnic. Various downtown locations. Sat., January 15, 4-6 p.m. Info: 857-3679. hinokihokutsumi.com

ENGLISH HARBURY FESTIVAL Travel in the seven's harmony at events and crafts for all ages. Various shows, music, and more. Sat. Sept. 12, 10-4 p.m. Info: 857-3679. englishharbury.com

ELMISTON RAY FESTIVAL Sat. Feb. 12, 9 a.m.-5 p.m.
SHREWSBURY FARM MARKET Celebrate autumn's abundance in style with live music, apple picking, hot foods, and a hot tub. 300 Main St., Shrewsbury, Mass. Sat. 10 a.m.-4 p.m. \$5-6 free for members and children under 2. Info: 857-3679

FAIRBANKS WORLD'S FAIR See Feb. 13-7 p.m. 10-10 p.m.

film

EDWARDS Christopher Plummer took home an OSCAR for his portrayal of a father who abandons his 13-year-old son in 1944. Feb. 10, 2010. 6:30 p.m. www.filmcenter.org

PLAYING THE MOLDOWANS AT TENNIS After a drunken fall, an Irish comedian, Tom Hanks, is every member of the moldovan national football team's own game of tennis in this 2002 comedy based on his life cooking—and true—book *Playing the Moldovans*. 1 p.m. Questions accepted. Info: 857-3679. www.filmcenter.org

THE BEST OF THE HARBOLD HOTEL See Feb. 14, 5:30 a.m. 8:30 p.m.

THE CAMELBAH New Hampshire composer Jeff Wagers made himself provide a live score for this silent, Buster Keaton classic in which a man goes behind a man's house to escape his wife and his desire. Screened Feb. 10, 7 p.m. Questions accepted. Info: 857-3679

THE DO-ORCA-PENTAGON See Feb. 14, 5:30 a.m. 8:30 p.m.

food & drink

BOSTON FARMERS MARKET Weekly music and live arts are held in the middle ways of to eat food and craft vendors. Town Green. Sat. 9 a.m.-1 p.m. Free. 404-4766. bostonfarmersmarket.com

ELMISTON FARMERS MARKET More than 800 stacks of fresh seasonal produce, flowers, artisan wares and prepared foods. Burlington City Hall Park. 9:30 a.m.-2 p.m. Free. Info: 271-8157. elmsistonfarmersmarket.org

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CALDWELL SPORTS & VARIETY OPEN HOUSE 500 items sold through the day-long training about the production of the food, the history and the food. Caldwell Sports & Variety. Sat. Feb. 10, 10 a.m.-5 p.m. Free. Info: 470-6300

CAPITAL CITY FARMERS MARKET Fresh produce, prepared and milk, lamb, chicken, cheese, local meats and more. Info: 857-3679. capitalcityfarmersmarket.org

State Street, Montpelier. 9 a.m.-1 p.m. Free. Info: 255-2555. montpelierfarmersmarket.org

ENGLISH ISLAND FARMERS MARKET Based on the present, music and arts, and food. English Island. Sat. 10 a.m.-12 p.m. Info: 255-2555

GRAND POINT LOCAL Sat. Feb. 14, 3 p.m. Info: 255-2555

SHREWSBURY FARM MARKET See Feb. 12, 9 a.m.-5 p.m.

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On their fifth full-length album — a *Everett Charm* released in 2010, San Francisco's Velvetter continue to refine their laid-back approach to indie folk. Though the band occupies the same "break folk" tree as Devendra Banhart and Joanna Newsom, it lives on a more delicate branch that bends and rustles amid warm, gentle breezes. Velvetter's sound more accessible than the music of their local contemporaries is rooted in pop-centric — and often charming — songwriting.

Seven Days chartered by phone with Velvetter front man and songwriter Andy Cabcic from his home in San Francisco in advance of the band's show at Sigurd Kitchen in Burlington this Sunday, September 16, with Rig Search and Paper Castles.



Charm School

Velvetter's Andy Cabcic talks about songwriting, producing and staying home

BY DAN HOLLES

SEVEN DAYS: "One is a subtle evolution throughout the Velvetter catalog. Would you say you're more concerned with process than results?"

ANDY CABCIC: I take each song as it happens, and when I have enough, then it takes a record. I don't know if that's pulling back for a bigger picture. It's not clear to me what a record's feel will be like until I'm nearly done, until I've mixed it. And even at that point, I'm really close to it, and I wouldn't say I have a complete handle on what's happened until someone else hears. One thing is that I've worked with the same engineer [Troy Monahan] for all these records. So the records are a product of our relationship, of us thinking about what we've just done and what we're looking forward to doing the next time.

SD: So I'm basically just pulling out some music-out 65 hair, then?

AC: [Laughs.] I don't know about that, but, you know, I'm a person. I think any songwriting is just a confession. Velvetter is a band that has a lot of '60s-era people playing in it, but I'm the one writing all the songs. So there's that continuity.

SD: Synth is more prominent on *Everett Charm* than it is on previous records. Was it challenging to strike a balance between an electronic

and organic sounds, and still have it sound like a Velvetter record?

AC: I wanted to have more keyboards on the record. This time around we began the process at [Monahan's] home studio, where he has a great keyboard collection. The records that preceded *The Everett Charm* began by tracking the band live and then adding from there. *The Everett Charm* was started with just myself and Thom. So the first things that went down, the basis for all the songs, were drum machines, acoustic guitars and keyboards. I was interested in creating a palette of sounds. I've been hating at that for a while, and I had a lot of fun breaking out with Thom on keyboards.

SD: Seems if place is a consistent theme in your songs. Can you talk a little about the role San Francisco plays in your writing?

AC: Well, that's where I live and work, so a lot of times the ideas get going here. A lot of times I'll get some version of a song finished, and it needs lyrics. So when I'm at that stage of the process, I'm usually just walking through my neighborhood and working things out. So I'm literally walking through the city and taking things in.

SD: I really like the title *Everett Charm*. Where did that come from?

AC: It's a line from a song, "Paint Praline." I don't think there's any specific meaning to it. In fact, I think that's the thing: I like most about it. Both "errant" and "chance" are words that have a variety of different definitions. And I enjoy the way they can have different meanings.

SD: "I'll record has been out for a little over a year now. Have you begun working on the next one?"

AC: I'm making a little headway. But I'm not ready to record yet. I've found myself enjoying a break. I've hit the point where for the first time in many years, so I'm working on some other projects and enjoying being home. But it's exciting.

SD: What are some of the other projects?

AC: I'm doing work for a film, the soundtrack to a movie called *Smashed* with Rex Johnson, who plays in a band called Fruit Bats. That comes out in a couple of months.

SD: What sorts of nonmusical things do you enjoy while you're home? Any interesting hobbies?

AC: I have no real hobbies. [Laughs.] Being home for me means having around the city, playing tennis with friends, going to Gyro's grove, cooking. Things like that.

SD: You and Jon Monahan coproduced Sarah Lee Guthrie and Johnny Irwin's last record, *Bright Examples*. How do you know those guys?

AC: I guess I know them through Gary Loomis [the *Highways*]. We [Velvetter] did a tour a few years ago at Gary's backing band, and I met Johnny on that tour. We have a lot of friends in common. Anyway, he really liked one of the Velvetter records, *Things of the Past*, and wanted that feeling in their record.

SD: Did you learn anything that helped with *Everett Charm*?

AC: Well, no. Their record was kind of the exact opposite of *The Everett Charm*. On certain tracks there were, like, eight or nine people playing at once. So with each take, you get a little closer to the finished product. You play a track and there are nine parts happening, and it sounds almost done. *Everett Charm* started with just me and Thom, and it felt better to start more intimately. On the other hand, it's always nice to have so many great musicians around to get the ball rolling. It's a real powerful thing. ☺

Velvetter Rig Search and Paper Castles play Sigurd Kitchen in Burlington this Sunday, September 16, 8:30 p.m. sigurd.com

SOUND*bites*

REF ID: A61000

Point of Order

Well, folks, this is it. With fall officially about a week away, the summer of 2012 — which felt both endless and all too brief — is set to expire. And with it, another remarkable season of live music in and around our cozy Inlandia hamlet is about to fade like the evening light. But we're not quite there yet. And thanks to **SHANE POTTER** and her pungently band of **NOCTURNAL** existences, there remains one summertime blast to be had: **Grand Inland North**.

If you missed last year's inaugural GFW (the festival), here's a quick recap: it was fucking great.

A slightly longer reasp. From big-name breadliners such as **TEJAMANI**, **FITZMAH** and **TANTON**, and the word **RIGHTS** to a name-by-country star **RENYT DRESNER** — who is surprisingly short — to impressive sets by **GSM** (the band) themselves, the fest was a bonfire worked in a summer full of them.

But or what made the festival so uniquely enjoyable was the inclusion of local bands alongside the marquee acts. Say what you will about GUNS' music as they continue their ascent in pop stardom, the band's interest in and commitment to Vermont music always has been genuine. They could have ignored the local scene and no one would have batted an eye. That Grace and company went out of their way to headpick and feature homegrown music at their signature event speaks volumes.

This year's list, at Waterford Park in Kilsgrange again, features an intriguing cross-section of local talent. The date this Friday, September 18, begins with electro-pop ingenuit **TOTEM MOLE**, who has generated a fair degree of billing buzz in the last year or so. Her songs are almost too understated, with ghostly vocals shimmering amid a haze of tremulous beats and loops. She makes you work, but if you pay attention — and I strongly recommend you do — north-side rewards with beautiful, compelling, singular music in the Queen. *Cate Jones*

Following are Portland, Maine's **BREXDA**, a hook-centric indie band whose members spend enough time in Vermont to be considered honorary natives. Brexds are also a favorite of **NALIN & JEFF TWEED**, as they've got that same for them, which is rare.

AVAN POWER is next. It's been a good year for the local indie musician: his



snagged some Prechfork love – plus similar flowering elsewhere in the biogeosphere – and produced roughly 3467 local indie-rock albums. If you've never seen Power love, do yourself a favor. Doo-wack diva **HELOISE WILLIAMS** razzes out Friday's electro centre, because mena, backed by the estimable **OLYMPIA DUKAKIS**.

If you don't already have tickets for Saturday, September 15, use—maybe look into—happy meals to hob around in Burlington Bay? Likely owing to appearances by the **SWIFT-MORROW** and **GLACIER**, Day 2 of GPN has been sold out for a while. If you're lucky enough to have tickets, show up at a time for once, **GO!** The local portion of the show takes a decidedly rocky turn, beginning with preconcert MTV guitar-rockers **SON WHORER**. Here's hoping for an overcast day. Rob

With a pair of new albums in tow, alt-country songwriter **BOW THORN** is next. I've been a fan of Thorne's since I saw him play with his old band, the **BUCKETS**, at an Irish bar called the **Barren** in Keeneville, Mass., some 10 years ago. He remains a personal favorite and, for my money, is one of the most underrated American songwriters in Vermont.

Local pay prince **ANDREW DOUGLASS** follows. Given that Grace has appeared on Douglass records in the past, I wouldn't be surprised if she makes a cameo here. That's total speculation, but it would sorta make sense, right? (No pressure, Grace.)

Speedwestern engineers **WARRIOR** round out Saturday's local set. Their latest record, *Vikings*, is on my short list of the best local albums of 2012 — yes, I'm already thinking about that. And is there a more ass-kicking live rock band working in Vermont right now?

BiteTorrent

But wait, there's more! Thanks to the curfew on the waterfront – because the folks who bought the condos adjoining the park apparently have really early bedtimes and also didn't realize they bought homes next to a giant, foggy outdoor concert venue – there are a number of official and unofficial GPN after parties. On Friday, September 14, Nocturno and Higher Ground hosted a solo show by GPN guitarist **ROBERT WALKER** at which word of a homecoming for the famous **TURKEY BURGERS** was out. The following night, Saturday, September 15, Galactic reprise their earlier GPN performances with an all-star jam at the Higher Ground Ballroom featuring some of the best local and regional acts in the festival. Also on Saturday, live EDM set **DAVID 1080K**, a sleeper hit at this year's Burning! Discover Jazz Festival, play an unofficial after-party at Signal Kitchen with DJ David Phoenix.

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Fine Point

Last year's inaugural Grand Point North Festival, created by GRACE PORTER AND THE RECTORIALS (pictured), was, by all accounts, an unbridled success. Porter and her sleep-deprived bandmates invited several of their closest rock-star friends, as well as a cascade of local talent, to Burlington for a two-day rock-out that exceeded lefty expectations. And they're at it again this year. With headliners including the AVETT BROTHERS, the CAROLINA CHOCOLATE DROPS, the GOS and GALACTIC, and even more top-notch Vermont acts, the second annual GPN fest promises to be even better. Check it out this Friday, September 14, and Saturday, September 15, at Burlington's Woodmont Park.

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SOUNDbites

CONTINUED FROM PAGE 73

I had a blast at the Art Hop last Friday — thanks, **WAVE 97.1**! I had some thoughts about improving our annual art scene like's out of town. I have closing Pine Street to vehicle traffic is unpopular with a certain police department, but could we at least do something with the crosswalks — such as adding a few — so that navigating the street after dark doesn't feel like a giant game of Frogger? Maybe hire a crossing guard or two if you're going to have thousands of people — some of questionable sobriety — meandering through traffic at night? Or, even better, how about we strap 'em up with glow paint and make them art installations? Just spellbinding here — and trying not to get run over.

We've been waiting for the new album from Burlington art-rockers **SMALL FISH**, well, about a decade now. In a recent email, **Small Fish** confirms the band will finally release and record later this month with a live show at Radio Box on September 16 — 10 years to the day after their debut show, also at the Box. In the meantime, **Small Fish** warm up with a set supporting spooky indie-dick outfit **HAUNT SERIES** — treated



Photo: David Laundy

by ex-**MC5** members lead man **PHIL SARGENT** — at North End Studio A in Burlington on Thursday, September 18

Last but not least, MTV expert **ART HODGKINS** does mystery on the post-punk band **ALICE**, **A Band Called Death**, scored news at the Las Vegas Film Festival this spring, shining new light on the group's remarkable story. (If you're a fan of **Alvin**, **Google it** I'd want.) Since the band's remaining members, **KERRY** and **DAVID MACQUEEN**, live in VT — so do the sons of **Death**, **ROBERT FRANKS**

— we'll be wondering when local audiences would get a chance to check out the doc. Wonder no more. The film will make its VT premiere at the T-Sex Theater at Essex Crossing on October 20 as part of the Vermont International Film Festival. **Death** will give a live performance, and a Q&A session, after the screening. No word yet on whether No. 1 **Death** has **MTV** will be there, but a guy can hope, right? Tickets are on sale now at vifvfestival.com ☺



Movie: Gabe



Listening In

Once again, this week's totally and indulgently chosen segment, in which I share random sampling of what was on my iPod, cassette CD player, eight track player etc. this week.

Two in

Classics

Animal Collective

Centipede 4

Get Power

Sox

Construction Job

Construction Job

New York Skin-Jazz Ensemble

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<p>FUNKWAGON WAVE 97.1 WAVE 97.1 WAVE 97.1</p>	<p>FRI SEP 14</p>
<p>BENNY TURCO WAVE 97.1 WAVE 97.1 WAVE 97.1</p>	<p>SAT SEP 15</p>
<p>"NO DIGGITY" 90'S NIGHT WAVE 97.1 WAVE 97.1 WAVE 97.1</p>	<p>SUN SEP 16</p>
<p>PULSE PROPHETS WAVE 97.1 WAVE 97.1 WAVE 97.1</p>	<p>SAT SEP 15</p>
<p>BETRONOME WAVE 97.1 WAVE 97.1 WAVE 97.1</p>	<p>SUN SEP 16</p>
<p>MI YARD REGGAE NIGHT WAVE 97.1 WAVE 97.1 WAVE 97.1</p>	<p>SUN SEP 16</p>
<p>MAMA'S LOVE & BIG DADDY LOVE WAVE 97.1 WAVE 97.1 WAVE 97.1</p>	<p>SUN SEP 16</p>
<p>METAL MONDAYS WAVE 97.1 WAVE 97.1 WAVE 97.1</p>	<p>MON SEP 17</p>
<p>MOROWIN MONDAY WAVE 97.1 WAVE 97.1 WAVE 97.1</p>	<p>TUE SEP 18</p>

ROSTER MCCABE
SEP 18

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REVIEW *this*

Michael Chorney and Dollar General, *Dispensation of the Ordinary*

(ANALOG, CD, DIGITAL DOWNLOAD)

Chorney's long days are soon to leave us. You can see it in the fallen apple and falling light, September at noon to surrender. It's a bathroom scene, ideal for the world's reflection of you've got the right sound track. So pour the last of the lemonade, find a shiny youth and see Michael Chorney's new CD, *Dispensation of the Ordinary*. The set-quit-early Vermonters Chorney and band, Dollar General, through a folk narrative that's as sweet as a late summer. Awarding vocals for the first time, Chorney's body lyrics land it, a melancholy first long by his band behind his microphone. Give us the last vintage house jams of Chorney's youth. Instead, he trades barbers blown for played guitar lines, dropping a quest, inspire our set of originals for the field from his former folk.

Influenced by drummer Cass Carr (Anita Mirell) and veteran bassist Robinson



Morse (Vivian), Dollar General are less thrifty than their name suggests. Rounding out the band are post-rock players Ana Krenas and classical violinist Celine Elder — emboldened who reflect their band leader's eclectic pedigree. An accomplished player, composer and producer, Chorney's narrative to write has legs. His moon lights in folk opera and choral music for Doree at Middlebury College. In one way he invented melody. With *Ordinary*, the triple threat proves that not only is there plenty left in the tank, but the tank is hitched to an entirely different vehicle.

From its languid opening, "Reverend" bends like a willow tree, swinging early around and around the guitar. A plaintive whistle rings out as trumpet, bass and brushed snare field into the air, each new texture drawing the

ear. And though Chorney's vocals come as a hook, they feel graceful purchase under the canopy of sound. The ponderous ballad "Curry Water" rolls along slowly, while its dreamy companion piece "New Year" compares the table, too strong with of Bill Frisell. With "Red" Chorney wears American, channeling Anne Lee alongside breezy chords. Meru surface, adding, noting the track's eye concede: "We will all feel better when the morning comes." We will all take shelter in each other's arms. It's a groundbreaking moment, when a winning chorus peaks over Elder's veil.

Just as the album's slow crawl sedates, percussive numbers such as "White Men" and the electrifying "Run to My Jesus" jump-start the tempo. Carr struts and shuffles around the kit, while Elder's eyes through dirty Delta blues licks. Best of all, Chorney's unassuming melody results a soulful Tim Winters. These whorls-rolled notes are right in the band's wheelhouse. And just as you just to Dollar General's closer that crumples the bench. With its sparse rhythm and clean harmonics, "Guitar" goes *Dispensation of the Ordinary*'s signature funk, ending the same into another campaign that hangs in the air after Labor Day.

Dispensation of the Ordinary by Michael Chorney and Dollar General is available at www.dollargeneral.com.

—JENNIFER KAPLAN

Vetiva, *Signal Path*

(SELF-RELEASED CD, DIGITAL DOWNLOAD)

Vetiva are something of an anomaly within the Burlington scene. But all of the diversity contains it within the small city's ever-shifting musical spheres. I can't recall hearing a new sound as loud that plays songs quite like this band plays "in What you're Winter apart — and leads me to use the ill-word "anomaly" — is that they appear to have drawn inspiration from a wide variety of rock and roll acts (Guns and not-in-factly) and come up with a formula for something that no other band is open to doing: writing and recording their very own red '70s, post-rock trio.

Vetiva's debut CD, *Signal Path*, nicely illustrates what the terrain might look and sound like at the coast point where Rocking Day Red Estate, the Frontline King (over the top), the Republics and the Old Monarchs ("My galaxy, ah") all converge. This is music as praise and not just mere mourning.

Signal Path is a quick, well selected five songs long, and the more it right



fits in the get-go. A handful of feedback precedes a crunchy yet direct lead guitar, which begins the build into a full-on rock ("Propagator"). Guitar comes and goes while Andrew Melnick's prominent bass lines and Janet Clement's vocals effortlessly build the song together and drive it forward. The song might pass through pop a little quickly, but it feels good.

The second track, "Can't Feel It," is the most directly derivative of the aforementioned bands. But this version — oddly, perhaps — I find it the EP's strongest. Two guitars, from Clement and Luke Ayres, intertwine throughout,

joining forces and going their separate ways almost simultaneously, and Clement does her best Robin Wilson (of the Old Monarchs), both lyrically and stylistically.

"No Am I?" is another solid jam, with fewer hints of throwback rock. The song recedes from the other four, plays with rhythm more than the rest on *Signal Path*, and the result is breezy-but-interesting pop excellence. "No Am I?" proves, along with the rest of the CD, that a good, solid melody is just endurable.

Somewhere along the line, the mid-'70s apparently came to synthesize all that is music — at least for my peer group. I myself have never subscribed to this belief — Counting Crows have been my favorite band for 15 years. And I respect the hell out of Vetiva for weaving, intentionally or otherwise, their influences and tastes as well. A handful of more recently arrived bands that "No music is becoming 'cool' again, and I sure do hope he's right. Vetiva, show Burlington the way. *Signal Path* by Vetiva is available at various local companies.

—SEAN HOO

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Never a cover.

Last week, *Seven Days* mistakenly implied in an ad for a singles event that Three Needs would be charging a cover at the door. This was incorrect and the singles event has been moved to another location.

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Trail Finder

James Vogler, WalkOver Gallery

Unless a viewer knows a bit of James Vogler's bio, it won't be clear why he chose "A Trail of Breadcrumbs" as the title for his seductive show of abstract paintings at Bristol's WalkOver Gallery. But an interview reveals that the artist has had other, food-focused careers. He further explains that his landscape-inspired compositions at WalkOver contain references to clams, seagulls, and crab delects. Now comes a literal crash: trail figures prominently in "Hazel and Gertrude" by the Brothers Grimm. It's a foodie fantasy — breadcrumbs are the least of it — with a plot that pivots on the protagonists' finding their way out of a dark forest.

REVIEW

Understanding all of this is not a pre-requisite for enjoying Vogler's vision. The large-scale canvases operate in the gallery-cum-lane art, as well as the casual, intimate paper works downstairs, can be easily and diversely appreciated without any close about what inspired the art or its second the artist.

Most of Vogler's paintings derive their energy from an intensity — or clarity — between transparency and opacity, light and dark, emerging and receding forms. The shapes resulting from these contrasts and transitions are usually somewhat but occasionally geometric. In a few of the works, such as "Clear Shot," Vogler establishes a vanishing point, even without the kind of representational imagery that helps create the illusion of perspective.

All the pieces in the show rely primarily on color harmonies to entice the eye. Pastels predominate, with blacks and bright hues playing important supporting roles. Indeed, an outbreak of vermillion in a Vogler canvas has an effect similar to that of a supersonic cannon on a Broadway stage: unexpected and thrilling.

These are lyrical paintings that project a cheerful, reassuring mood — the visual equivalent of the happy ending to "Hazel and Gertrude." Vogler works hard, however, to achieve that effect. His builds his compositions by layering dozens of overlapping, seagull-like, swirling, and shimmering strokes, including shifts and



Photo by Mark Anderson

ALL THE PIECES IN THE SHOW RELY PRIMARILY ON COLOR HARMONIES TO ENTICE THE EYE

splices frequently appear, as do blacky and blurry passages. Straightforward brushstrokes are sometimes visible, but asking, draping and scrambling also seem to be among this artist's techniques.

Vogler says his work may start from inspirations such as a view from a window in his Charlotte home, or an association triggered by a radio commentary, but at some point in his creative process, the artwork is supplanted by the need to solve a formal not-making challenge. Then the painting becomes more about the qualities of paint and less about expressing a thought or conveying a mood, he says.

"One of the things I'm a bit obsessed with in my work is that the viewer sees the whole process of how I got there," Vogler adds in an email message. "I don't want to hide anything — from the

sketching to the layering of paint." The idea, he writes, is to "give the viewer a better understanding of the process and how I have come to the end result."

That's an interesting but as yet very little bit of information, again, the point says speak eloquently for themselves. "Sweet Away," for example, evokes a sense of wonder by means of its pink and yellow splashes, jagged cross-outs resembling dark lightning bolts, and fusing shapes of maroon, white and gray. It looks like a scene from the birth of the universe.

The 25 compositions at WalkOver are varied enough not to feel redundant. The pieces span an 8 1/2' or so in size and strategy from an eight-part set of paintings on paper displayed downstairs. Graphics or oil paint has been applied to every

square inch of the large, unframed canvases hung on the walls of a second-floor conference room. The smaller, uniformly sized works in the reception area haven't been given the same all-over treatment. Instead, Vogler produces a double-framing effect for them by leaving their outer edges bare and mounting them on white poster board.

One element does remain constant throughout the show: a palette incorporating the colors of springtime, when all these works were completed. That gives the artist a strong stylistic identity, but it may make some viewers wish for a break from all the softness.

It's hard for any abstract painter to make works that look entirely original. A viewer familiar with the modernist tradition will inevitably see, or read in, similarities to one or more of the big names of the 20th century. In Vogler's case, Willem de Kooning seems to be an important influence. Richard Diebenkorn and Helen Frankenthaler also may also art his choices of color, spatial arrangement and technique.

Vogler is certainly well acquainted with the history of art. He worked for 10 years as an bartender at the Metropolitan Museum of Art in New York City. He also studied cooking in France and worked for some years as a chef in restaurants in his earlier New Jersey.

Vogler moved to Vermont in 1995 and became focused on vegetable farming and developing a part-time business that he and his wife, designer Marcia Vogler, dubbed Pista on Earth. They prepare gourmet pizza pies in a central-style kitchen in their Charlotte home and sell them once or twice a week, depending on the season, to legions of locals.

The couple have two college-age sons, one of whom, Vogler says, is a big fan of speed metal. In fact, he cites that genre of music as an incongruous source of inspiration for his art. "I often listen to it when I'm painting," he notes. "I'm really into Rush here."

KEVIN J. KELLEY

B A Trail of Breadcrumbs' debut on paper took place in the gallery's downstairs gallery on November 2.

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art

CHAMPLAIN VALLEY SHOWS 8-10-12

CHAMBERS "Hanging Inevitably" acrylic paintings depicting ancient cave-painter life paired with the who/what/they represent. Through October 31 at Brandon Roberts Art. Info: 240-4307

NEW CHAIRS Vermont home and landscape scenes in watercolor, a 16 gallery and acrylic. Through September 30 at Longmont Center Library in Montpelier. Info: 460-2635

"SCULPTURETIME" An addition installation of sculpture installations by artists participating in the community of sculpture. Through October 31 at Carving Woodland Sculpture Center in West Rutland. Info: 438-2392

TAKE ME TO THE FIVE: AN ARDEN-COUNTY YEARBOOK Photographs of the 2011 Arden County Fall posters, photos, photographs and other ephemera from the photo collection. Through November 18 at Shelburne Museum in Middlebury. Info: 289-2371

"THE BURST OF INEVITABLE" A best piece for each of the 25 years the museum has been open. Through October 31 at Shelburne Museum in Middlebury. Info: 438-2392

TECHNIQUE & SHAPES/ARTWORK "How Art is Made" There is a Vermont landscape paired with a Vermont's most notable artists displaying historical art. Through November 11 at Shelburne Museum in Middlebury. Info: 438-2392

"WHAT'S HITCHED IN MARIANNE?" An original collection of paintings. First was when I was 10 and I had the gallery and appear in various locations from now on as part of the annual town hall art project. Through September 30 at Brandon Roberts Art. Info: 240-4307

northern

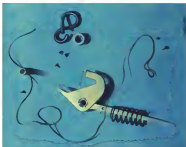
CHARLES MONTAGNA'S DREAM ARTIST "In what Art is a light, the painting of the artist." Through October 31 at Woodbury Gallery & Sculpture Park in Woodbury. Info: 353-4143

CHILDREN SPEAK A HAZARDOUS LANGUAGE Landscape, cityscape and other paintings by a young artist. Through October 31 at Woodbury Gallery & Sculpture Park in Woodbury. Info: 353-4143

HARVEY MARTINEZ "The One People" more than 100 original paintings in the original collection in America. Through November 11 at Shelburne Museum in Middlebury. Info: 251-1818

EXPLORED The original collection of the artist's original collection in America. Through November 11 at Shelburne Museum in Middlebury. Info: 251-1818

HARVEY MARTINEZ "The One People" more than 100 original paintings in the original collection in America. Through November 11 at Shelburne Museum in Middlebury. Info: 251-1818



Rebecca Merrilees At 90, Northfield artist Rebecca Merrilees has been making and teaching art longer than many people live. The daughter of two artists — her father was a Water Progress Administration master, her mother an accomplished painter — Merrilees attended the American School of Design, Pratt Institute and the Massachusetts School of Painting and Sculpture. In 1961, she was the first woman to illustrate the cover of *Reader's Digest*. She became renowned for her paintings of eggs, rocks and glass. A member of the American Society of Detailed Artists, Merrilees traveled extensively, always staying in better understood the natural world. Her work — more than 70 years' worth — makes up a retrospective at Studio Place Arts in Barre, opening September 13. The show is up for four days, don't miss it. Featured "Old Pura"



Liza Myers

Liza Myers Liza Myers has always been drawn to death. The solo artist in a family of scientists and bird-watchers, the Brandon painter and sculptor has acquired an extensive knowledge of the migratory patterns of all the birds whose nests she paints. In "Mourning Indigo," her solo show at the Brandon Artists Guild through October 31, she paints these nests with petrygraphs, or ancient snake engravings. The egg and symbols are "mysterious and beautiful, representing some of the earliest art by human hands," she writes in an artist statement. "In narrative, perhaps a supplication, perhaps a celebration," it's called, "Golden."

JOHN CAZESANO "Vermeint, A. Ruchardt
Journey - paintings by the glass-art artist, Through
September 26 at Gallery Fine Art in New York. Info:
212.760.0000.

L. MICHAEL LAMAR, *Parade of Light: New England Landscapes in Watercolor on Silk*. Through October 1st. Fields & Snapp Gallery in Jermoluk, 200-533-2071.

MATTHEW PARSONS Paintings in all of the Shelburne Farms area. Through September 19 at Glaze's Restaurant & Bar in Hardscrabble. 301c 437-3703.

9899 A Room for Space: oil paintings Through September 29, at Hargulany's Café in Newport. 9899 212-4998

PAUL DEBELLIS Puts up that expired line, first and center. Through November 1 at Brown Library at Sterling College in Craftsbury Common. Info: 763-3763 ext. 104.

Recently acquired: "Vintage Texas Types" photographs of the German immigrant's early 19th-century Midlife. Through December 22 at Northwest Kingdom Arts&Craftsackoon, Dallas is St. Anthony info 467 3202.

CAPTIVATED ARTISTS Working like a band of Jan Brady photographers David Laundy, Jonathan Lynn, Lou Nordstrom and Peter Rubin deliver Through September 30 at Area in Pasadena. Check out gallery at breathingfire.com

THE VERNONIAN LANDSCAPE - visit to self taught landscape artist Harold Gersmeyer. Lawrence/Pegg and Dale H. Allen. Through Columbia at SPACE in partnership with AJP-1402

WILLARD BOUFFLE "Tower Tangle: Shelf Room and Loom" work by the sculptor known for his use of common or marine objects. Through October 13 at Julian Goss Herndon Gallery, Johnson State College; info 800-544-6

negative

WATERWORKS CONVENTION Includes featured speakers, hands-on demonstrations, exhibits, and networking opportunities. Through September 20 is water feature classes in Quakertown, Pa. 800.521.2262, ext. 279

reviewers?

THROWING CULTURE: A survey of Australia's contemporary indigenous art movement from the 1970s to the present, demonstrating one of the world's largest collections of aboriginal art, September 15 through March 10 at Wood Museum, Dartmouth College, 115 Winslow Hall, info 603 646 2050.

Webinar: Identifying Testimonies
Be alerted to avoid getting into the details of identifying the testimonies from the Lucifera Archives. Through September 18 at Memorial Science Centre. 300-300-0000.

THE WORLD COMES TO PLATTSBURGH: Works by Wangs, July Solbergung, from Betsuana and Ghana. Exhibition from Ghanaian Through September 12 at 1000 Gallery in Plattsburgh. For info, call 361-3000.

Full on! Full on! "Beyond Pop Art," an ongoing 11 hr office artwork by Ed Ruscha, ends this early 1990s for his great, hard core, and still alive. Through Golden Gate International Museum of Fine Arts, San Francisco, CA, 94102, 415-398-1111.

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NEWS QUIRKS BY ROLAND SWEET

Curse, Foiled Again!

Louisiana State Police charged Ashton Aaron Carter, 26, with trying to steal a car stopped at a traffic light in Shreveport, La., around 4:30 p.m. The unmarked vehicle turned out to be occupied by a state police detective and two members of the U.S. Marshals' Fugitive Task Force. According to the police report, Carter pulled on the driver's door handle but then, "after realizing that the doors were locked and the vehicle was occupied by police officers, Carter fled the scene. The officers quickly gave chase and apprehended Carter without incident." (New Orleans WVOZ-TV)

A man who robbed a bank in Shreveport, La., made off with more than \$15,000 in cash, but a day past unscathed with the money exploded, forcing the robber to drop the loot in the parking lot. Police who recovered the money also found a dye-stained loan statement with the name of Luis Rafael Cruz, 32. After a bank teller identified Cruz's photo as that of the robber, investigators issued a warrant, and Cruz turned himself in. (Associated Press)

Silver Lining

Former Arkansas governor Mike Huckabee used his significant radio program to put a positive spin on Rep. Todd Akin's remarks about rape and pregnancy by pointing out that rapes, though "horrible tragedies," have produced adorable human beings. "Tobin Waters, for example, was the result of a forcible rape," Huckabee said of the American gospel singer, as was televangelist James Dobson. (Los Angeles Times)

Technology Troubles

Nine out of 10 undergraduates taking part in a study by Indiana University-Fort Wayne's Ken Wayne report self-experiencing "phantom vibration syndrome," causing them to feel their cellphones vibrating when it wasn't. On average, they felt the nonexistent buzzing about twice a month, although some said they felt it more often. This and a previous study indicated the most persistent phantom buzzing victims fall into two categories: introverts, who check their phones a lot because keeping in touch with friends is a big part of their lives, and nerds, who worry a lot about the status of their relationships. (Slate)

Three different electronic sensing devices designed to alert parents who've left their babies in the car are available, according to the National Highway Traffic Safety Administration. In some instances, spilled liquids caused malfunctions, cellphone use interfered with device signals, devices turned off on- and off-during travel, and as improp-

ly positioned child caused seat pads to malfunction. "While these devices are very well intended," NHTSA administrator David L. Strickland said, "we don't think they can be used as the only countermeasure to make sure that you don't forget your child behind in a car." (Washington Post)

Doomsday Preppers

Citing increasing threats to civility from nature and humankind, developer Larry Hall, 58, is converting abandoned tunnels along below the Kansas prairie into luxury apartments where people can survive chaos in comfort after civilization crumbles. Protected by 8-foot-thick concrete walls that reach 1½ feet underground, Hall's complex has great underground water tanks, an indoor farm to raise fish and vegetables for as long as survivors need to stay inside, a swimming pool, a movie theater, and a library. Complex life-support systems rely on power from strung-up fossil fuels, as well as from sun and wind. An elaborate security system and barred staff will keep out marauding hordes. Units sell for \$2 million a floor. Having studied the spread of doomsday culture, University of Kansas anthropology professor John Hoopes concluded from Hall's enterprise, "It just sells even better than sex." (Jefferson Daily Mail)

Standing His Ground

Kenneth Koop, 34, flatly shot a man selling frozen steaks and hotlers door to door who made him "more than a little nervous," he told police in Cape Cod, Ma. Nick Kaine, 30, had just knocked on the door of Koop's home when Koop pulled into the driveway. As Kaine walked toward him and got within four feet, Koop pulled out his Rem-ington Glock and shot Kaine in the shoulder. Kaine fell to the ground, screaming, "You shot me," in what Koop described as an "instinctive" reaction, so he shot Kaine once more in the back of the head. "For effort," Koop told detectives Kaine should have received his three "No Trespassing" signs. (Fort Myers News-Press)

Doesn't Take Rejection Sitting Down

A woman at a bar in Boulder, Colo., accused Tuesday, June 22, of slapping on her leg after she rejected his advances. According to the police report, the woman felt some sort of liquid hitting her leg and thought Peter was spilling beer on her, but when she turned around, she saw him with his penis exposed unrolling on her leg. Witnesses corroborated the woman's account. The bar's staff contacted Peter outside and contacted a nearby police officer. (Boulder's Colorado Daily)



Virgo

(Page 23 from 22)

Arthur Turner, a *Virginie* reader from Austin, suggests with my recent homages: In his email, he wrote the following. "You're making me mad with your preferences of nonstop positivity. Because I need more dirt and grit and trash. I've got to have some misery and decay to motivate me. So just please shut up with your excess propensities of good times. There's bringing me down."

Here's my response to him, and to any other Virgo who feels like him: I'm afraid you've scheduled to endure even more encounters with cosmic benevolence in the coming week. If these blessings feel oppressive, try to change your attitude about them.

want you to know that the coming weeks will be an excellent time to see yourself better than ever before.

TAURUS (April 20-May 20) I've got four related pieces of advice for you Taurus. 1. The most reliable way for you to test the system is to build your own most interesting system. 2. The most likely way to test your computer is not to fight them, but rather to ignore them and compare only against yourself. 3. To escape the maddening effects of an outdoor situation you could create a fresh situation that makes you excited to get out, avoid the electricity. 4. If you have a problem that is not only impossible to solve but also boring find yourself a fascinating new problem that will provide the old problem's excitement.

GEMINI (May 21-June 20): "Dear Doctor of Love: My heart is aching. I'm totally serious. I've not talking about some phantom single on the skin of my cheek! What I mean is that the pricking sensation originates in the burning engine inside of me. Is this even possible? Have you heard of such a crazy thing? Could it be some astrological phenomenon? What should I do?" —*Heart-beated Gemini*." Dear Gemini! I suspected that its rest just you but many Geminis who are experiencing symptoms like yours. From what I can tell you have a lot of suppressed feelings in your heart. You need to be identified, listened and dealt with.

CANCER [June 21-July 32] If you make a conscious decision to combine plaids with stripes or checks with floral patterns or even purples with greenish oranges I will wholeheartedly approve. If on the other hand you abscondingly create combinations like that, doing so because you're shy or lazy, I will soundly disapprove. The same holds true about any hodgepodge or hybrid or mishmash you generate. Cancers, if I remove cosmic blessings if you do it with fear and purpose, but not if it's the result of being inattentive and careless.

LEO [July 23-Aug. 22] Should we boycott the writing of Edgar Allan Poe because he married his 13 year-old cousin when he was 26? Should anti-bag considers stop using their iPhones when they find out that Steve Jobs said that "being LEO was one of the two or three most important things I have done."

In my life? Should we stop praising the work that Martin Luther King Jr. did to advance civil rights because he engaged in restaurant affairs? Those are the kinds of questions I suspect you'll have to deal with in the coming days. Let I encourage you to avoid having your job tainted.

LEARN (p. 33-CE 23) The *International Academy of Astronautics* of *Argonne National Laboratory* published a paper entitled "The Effects of Peanut Butter on the Rotation of the Earth," signed by 758 PhD physicists. It came to this conclusion: "So far as we can determine, peanut butter has no effect on the rotation of the Earth." If possible, Liles I suggest you summarize a comparable amount of high-pointed expertise for your own purposes. But please make sure that those purposes are *not* to make the case that peanut butter is good for you. I can't say I've read the best thing you can, yet, and on all the things you've said and be significant in looking out brilliant support, but only for a truly better time.

[illegible]

SAGITTARIUS [Nov. 22-Dec. 21] If it's accurately impercepting the astrological winds, the coming months will be a soulful treat in which every day will bring you a charming revelation about the nature of your soulmate and how best to activate it. Measures for peaceful attachment will flow so freely that you may start to feel that routines are routine and naturally occurring phenomena. And still, this is very desirable. *Cheryl Lasker*

Sleeping Beauty will get married, win the lottery and devote their fortune to fostering your spiritual education until you are inevitably enlightened. (I confess, there's a slight chance I'm misinterpreting the signs, and everything I described will be true for only a week or so, not forever.)

[illegible]

AQUARIUS (Jan 20-Feb 18) "The farther away the very far for the farthest, I have found only in my own blood" said poet Antonio Porchia. Let's make that thought your key note Aquarius. Your assignment will be to search for what's most exotic and unknown but only in the privacy of your own heart, not out in the great wide world. Far now at least the inner world is the location of the laboratory where the most useful experiments will unfold. Something from novelist Cécile Mino tell you about this. "Make love to the remote men in your mind."

PISCES (Feb. 19-March 20) It would be a excellent time for you to adopt even if you do with the person to whom you're attracted. You might also consider the possibility of visiting a selling show, everywhere you go, even if that's an antique market, because you're likely to find even if you're a fan. And if neither of those options appeals to you, please don't do something that would waste your attention to focus on a variety of your own interests or purposes. Fine if you don't! Don't ask yourself what you're missing in how to listen like an empathetic friend. Clearly, and with no words that you're likely to become an utterly irresistible and reliable ally.

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THIS MODERN WORLD

by TOM TOMORROW





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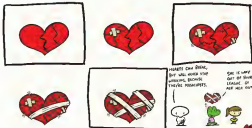
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MAX CANNON



Tiny Sepuku @2012

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BE BURNED BEFORE IT STOPS
WORKING?
—EYES
ALASKA



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WANT TO BURN
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KINK OF THE WEEK:

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TOO INTENSE?
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SATURDAY, SEPTEMBER 29TH
6:00 - 9:00^{PM}

We invite you to join us in this end-of-summer celebration of good wine and food, featuring wine tastings from over 40 wineries from all over the world. We'll celebrate under a beautiful big top tent in the Healthy Living meadow, with live music, wine sampling, and delectable and decadent food from our Café. We hope you can join us for this delicious and fun-filled celebration!

Tickets are \$25 each and include wine samplings, food and live music. Please order online at www.healthy-livingmarket.com, or call 802.863.2569. All patrons must be 21+. IDs must be shown at the entrance. We'll see you there!



HEALTHY LIVING LOVES WINE